

The Musical Times

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FROM THE STREET CORNER

BY RUTLAND BOUGHTON

A correspondent, wishing to dispute some facts and opinions I recently put forward in this journal (March, 1930, p. 251), stated that an unnamed person had called me a street-corner politician using music for purposes of propaganda. While feeling much flattered at being included in a class which has included so many illustrious men, from Socrates to Bernard Shaw, I must disclaim any particular liking for the street corner, where one is so liable to be moved on by the police or have one's tunes spoiled by the weather. Nor am I very anxious to reply in a personal sense to what was a personal attack upon me for advancing impersonal considerations. I wish rather to inquire why all musicians, all artists, do not admit into their art to-day an element of propaganda. It is certainly true that first-rate artists have not been conscious propagandists; but it is none the less true that in all vital art there are certain elements of unconscious propaganda.

Bach may not have intended to act as propagandist for that kind of German Protestantism which was called 'Pietist.' In fact, his verbally expressed religious opinions were opposed to Pietism. It is none the less certain that from beginning to end of his career all his finest Church works (excepting the B minor Mass) had a definitely Pietist character, and must therefore have acted as means for the propagation of Pietist feelings and ideas.

Beethoven and Wagner may not have intended to act as propagandists for revolutionary doctrines in their musical works, which in the act of creation were rather a means for the expression, the discharge, of their own gathered feelings. Nevertheless, it is a fact that the revolutionary quality of Beethoven's music and intellectual ideas was so pronounced that when, three years ago, the editor of *Music and Letters* organized a Beethoven symposium, the master's revolutionary tendencies were necessarily recognised by such gentle and proper people as Prof. Dent, Mr. Scott Goddard, and Mr. Richard Capell. Is it possible to disseminate revolutionary emotions such as prevail in much of Beethoven's finest work without acting in some measure as a propagandist of revolution? And in this connection it may be of interest to remind the reader that Beethoven is the composer of music most favoured by the new proletarian audiences of Soviet Russia.

As for Wagner, there are his prose works to declare what conception he had of art as a vehicle for propaganda; and if there are still those who insist that his art-works do not carry out what his prose advances, they need only be reminded of the political interpretation which Mr. Bernard Shaw was so easily able to offer in his 'Perfect Wagnerite.'

Brahms and Elgar in their sacred vocal works may not have intended to act as religious propagandists; but the fact remains that Brahms in making music for stoic Protestantism and Elgar for romantic Catholicism were scattering abroad and most subtly instilling into the minds of their hearers ideas which presumably seemed to them of highest importance.

Of course, it may be said that all this is not street-corner propaganda; but such a retort would merely signify that the ideas propagated were already so generally acceptable to certain groups of people that buildings were to be found for their delivery.

However, Wagner had no Bayreuth theatre when he composed 'The Ring of the Nibelung'; and if he did not use the street corner of Socrates he did at least visualise something akin to the ideal of the Greek open-air theatre. The German weather was in his way also; and the Dresden police had already moved him on.

The element of propaganda is none the less inevitable in the work of honest artists because what they wish to express is not acceptable to the majority of comfortable people with churches and town halls at their disposal.

For an artist the will to expression is naturally stronger than the will to action; that does not mean that artists deprecate, much less despise, action and men of action. The brain of a Beethoven or an Elgar probably seems to most of us more desirable than the brain of a Napoleon or a Kitchener. None the less, to Beethoven and to Elgar it seemed of importance to express in their works (and so to propagate) ideas which could apparently only be converted into reality by the men of less desirable mentality. That Napoleon proved traitor to his cause—that the cause to which Kitchener was devoted seems less and less fine to many of us as the years throw more light upon it—do not alter the fact that to those two great musicians the causes seemed good to express with all their powers of sympathy.

We cannot say that the Thirty Years' War was justified by the music of Bach; that the bloodshed of the French Revolution and Napoleonic campaigns was worth while for the sake of the symphonies of Beethoven; that the Great War seems a smaller matter because we have the war-music of Elgar. The composers themselves would have been the first to rule such a silly thought out of court. The fact remains that those composers felt it necessary to propagate the very ideas which necessitated the bloodshed.

No true artist can ignore the realities of his own time with impunity. He lives in a world of expression rather than of action; but he has got to have real things to express. And that, I suggest, is the real reason why Elgar has stood out from the other British composers of his time. We may not always have liked the political causes which have been served by Elgar; we may not agree with the religious faith he has so steadfastly uttered; but no one can deny the vitality of those politics and that religion.

Why has post-Elgarian British music had less relation to the real world? Why do such sincere men and fine musical craftsmen as Vaughan Williams and Holst seem to avert their eyes from the real world, and take refuge in romantic ideas of magic, astrology, and other forms of mediævalism? What is the whole Futurist movement but the game of those thicker-skinned people who are not even interested, much less hurt, by the things which have sent Williams back to earlier centuries of Christianity and Holst into the stars, so that Futurism has been justified, not by its serious exponents, but by George Gershwin in such an amusing cynicism as his 'American in Paris'?

Is it perhaps because the growing cynicism of our culture is rendering us impotent for deep expression (and therefore for art) as well as for any truly creative action in the real world?

How far we have gone in that direction may be judged from the fact that nowadays a man is not even ashamed to declare himself a cynic—not ashamed of a term which implies that he is possessed of the least desirable kind of canine mentality, the mind of a dog when it shows its teeth. Certain it is that the frame of mind which is called cynical, however respectable it may have become, is opposed to all that makes possible the healthy creation or recreation of the arts. A man may find some pleasure in showing his canine teeth for a time, but it is a pleasure which may easily pall; and then he may perhaps think of some different and kinder expression. Without the need for expression there has never been any real art; but there is no original impulse, no need, to be found in the greater part of art as it exists to-day. The modern motive of art arises, not in the will to declare and enlarge the emotional and intellectual life of the time, but in the will to extend commercial activity.

So long as commercial activity in the musical world centred round the personal music-publisher things were not so bad, because he, being a human being, had emotional and intellectual sympathies, and necessarily allowed those sympathies to influence him in his business. Byron said that Barabbas was a publisher; but not all publishers have been Barabbasses. The evil thing began when Barabbas was enabled to get himself organized together with a number of honest but unbusinesslike men, and, getting

control of the organization, use their honesty as a mask for his own inartistic and selfish ends. Once deprive commercial activity of intellectual and emotional sympathies, and all sorts of cruelties and inanities result. That has become increasingly evident with the development of the mechanical means of musical reproduction.

One of the ways in which the publisher uses to prove that he was not only concerned with the material profits of his business was by the publication of certain important works which by their very nature were unlikely to result in anything but a financial loss. The gramophone companies wait to know what the commercial successes are, and record those only.

So far the mechanical method has been confined to reproduction of works already composed and published. We have not yet reached the period when music will be actually produced (composed) by means of machines, though some futurist composers would seem to be offering their own brains for experiment in that direction; and doubtless when science has completely emancipated itself from the shackles of human happiness and emotion it will discover the inevitable 'laws' of composition, and invent a machine to render unnecessary the lives of Beethovens and Elgars in the future.

Has the way not already been proposed? Did not one of the best-known teachers of composition in London discover those laws a few years ago, and teach them at a leading music school, to the temporary eclipse of that school as a human influence in music? Fortunately the students rebelled to such effect that in some ways they developed even more rapidly than they would have done under a more conventional teacher.

There is implicit propaganda even in the music of the futurists—the propaganda of the machine-age. That is perhaps why it is especially encouraged by the British Broadcasting Corporation, which stands above the needs of ordinary commerce, and can only be made to serve the worst ends of commercialism behind the scenes. That it is not open to such ends it proves by making music which has neither æsthetic nor commercial justification.

I am not suggesting any sort of opposition to science. Was not the musical activity referred to as the Science of Musick by the greatest composer of the most notable age of English music? But science as an end in itself, or subordinated to make wealth for a decreasing number of human beings—an increasing number of them being put upon the streets (where they necessarily congregate with me at the street corner) as a consequence of the gramophone, wireless, and especially the talkies—that is the sort of science which makes first art, and finally life itself, impossible.

Early in this article I said that I was not anxious to reply in a personal sense to the personal attack which suggested the street

...mer as my rightful position ; but one or two personal experiences will perhaps be of some use to those of my fellow composers who will eventually be penalised also.

Some years ago I declared my opposition to the tendencies which I have been discussing in this article. Since then my work has been increasingly excluded from the ordinary routine of music makings.

Seventeen years ago, upon the recommendation of Elgar, Bantock, and Dan Godfrey, an appeal was issued and signed by a considerable number of our leading British musicians, artists, and men of letters, asking that a theatre should be specially built so that my cycle of Arthurian music-dramas might have adequate production. Seven years ago my operas were regarded as something not entirely valueless even in London. However, the gushing praise which was accorded to 'The Immortal Hour' did not deceive me. I have as good an opinion of my own work as some of my friends have ; but the real success of 'The Immortal Hour' took place at Glastonbury, where it was sought for its own sake, and not because a rich man had made a success of it so that people were ashamed to take tea with their friends unless they could talk about it. The kind of hysterical enthusiasm which I witnessed on the last night from the back of the theatre gallery made me realise the futility, and even the evil, of 'success' of that kind. So I continued to fight the attempts which were being made to develop the organization of our musical life at the expense of not only composers and performers, but of the public itself. That took me to the street corner where my adversary-correspondent found me.

In the meantime the musical machines have been gathered under the control of a few—not human beings, but companies and corporations ; and as a declared rebel I am quite naturally being made to pay the penalty. Here are a few of many examples :

One of the music-dramas for which, in the opinion of Elgar, Bantock, and Dan Godfrey, a theatre might have been specially built, was declared the other day by one of the chief patrons of art in England to be 'not important enough for a week's performances in London.' I have just heard that an orchestral work of mine, recommended for performance at the Promenade Concerts by Sir Henry Wood, has been turned down by the B.B.C. A proposal made to me by the Columbia Graphophone Company to record 'The Immortal Hour' last year was suddenly and mysteriously dropped by them when we had all but settled the details.

That a single composer should be excluded from the world of music matters little. For one composer so treated to-day there are several hundreds of executants, as the Musicians' Benevolent Society well knows. Some may think that there may be personal reasons for my exclusion ; that I deserve the treatment.

I think that a very short time will prove the thing to be in no sense personal—not even in those who control the situation and carry out the exclusions. We are at the beginning of a general attack upon the livelihood of all save that decreasing number of human creatures who are needed to work the machines.

And so for others as for myself the only place where art can be carried on will be the street corner. Is it to be expected that such art will be deprived of its propaganda ? If so, we shall indeed be whipped curs—cynics who have lost their teeth.

THE PROBLEM OF COMBINED SCHOOL ORCHESTRAS

BY HUBERT J. FOSS

The subject is in the air. Mr. Kalisch has raised it in the *Musical Times*, and thereby started a correspondence. The National High School Orchestra of America has acquired some fame over here, from accounts of it given by American visitors and the one or two Englishmen who have heard it. Mr. Ernest Fowles told its story in this paper's issue for March.

Nor, though our habit inclines to separate school music from professional music, is the subject anything but an important part of the larger question of the orchestra in English life. The greater and lesser problems interact in both cause and effect. We, who have no New York Philharmonic, Boston, Philadelphia, or Chicago Orchestras, among seven or eight others of the first class, have no institution comparable to the National High School Orchestra. America, the country of orchestras, has devoted much attention to the instrumental side of school work. American children seem to take to orchestral playing much in the way they take to driving a car. The inference to be drawn is surely not just that we think chorally and not in that way, but rather that our need is greater than hers.

Before we attempt to consider the possibilities in England, some closer details of a practical kind about the very successful American organization may not be unhelpful. They will at least lead our minds in the direction of the projective enterprise of our western neighbours.

The 1930 orchestra, which I heard play at Chicago, is the fifth assemblage made by this permanent organization ; the first was in April, 1926. The number of players is given in the programme variously between three hundred and eleven and three hundred and four, but the individual names as printed there mount up to three hundred and seven.

Their instruments are divided as follows : violins, 101 ; violas, 32 ; cellos, 27 ; basses, 24 ; flutes, 14 ; oboes, 11 ; clarinets, 16 ; bassoons, 13 ; horns, 16 ; trumpets, 16 ; trombones, 15 ; tubas, 7 ; harps, 8 ; percussion, 7 (strings, 184 ; wood-wind, 54 ; brass, 54, including 16 horns).

It would not be profitable to criticise these forces on the basis of pure sound. There must, no doubt, be some adjustment of the purely musical ideal in selecting so large an orchestra from so many scattered sources. The forces were evidently not chosen with especial reference to the programmes to be performed, which consisted of the 'Meistersinger' Overture, the 'Unfinished' Symphony, 'Finlandia,' Henry Hadley's 'The Ocean,' and Tchaikovsky's 'March Slave,' with the Mozart D major Piano-forte Concerto at one concert and the Liszt E flat at the other. On the whole it sounded well, though the brass was a little overpowering. One could, however, with interest compare this combination with other large orchestras, as planned by Wagner, Berlioz, Schönberg, and others, and with those used at some of the more conglomerate festivals, and no doubt improve its composition if circumstances were ideal. They never are, and to add a trombone part to the Christmas Oratorio because there is a trombonist, as Mr. Clement Spurling once did at Oundle, is obviously better policy with a school orchestra than to discourage the player by omitting him from the concert.

The selectors are evidently allowed some leeway in the matter of locality. One could expect nothing else in that land of vast journeys. Thus, though thirty States were represented, and the distant ones had a fine show (Colorado providing sixteen and Florida eight, for example), the nearer States of Illinois, Michigan, and Wisconsin jointly gave no less than a hundred and thirty-four members to the meeting. The cost of assembling this large representation from all parts of the Union would have greater point in the *Railway Magazine* than in the *Musical Times*, but we may well inquire who paid the necessary dues. A hundred and forty-seven came at their own or their parents' expense. Schools, assisted or unassisted by homes, paid for a hundred and five, and the Board of Education for another five. Clubs of every kind accounted for twelve, and only one was financed by a business of any sort.

The average age was sixteen almost exactly, the eldest player being nineteen and the youngest thirteen. Boys numbered one hundred and eighty-six, and girls one hundred and twenty-four. The average length of time during which instrumental music had been studied by the individual players was about four years nine months; seventeen, however, having learnt for only one year. The average length of experience of school orchestra playing was between three and four years, though six had so played for less than one year. The high schools represented numbered one hundred and sixty-eight; two hundred and fifty-one children had rehearsed entirely during school hours, and twelve partly, thirty-six entirely, in private time. Certain official recognition, in the shape of credits, is allowed for the work done. Some of these

schools go in for large forces, orchestras of forty, fifty, and sixty seeming to be the most popular. But then the schools are big; a hundred and nineteen members came from schools of between a thousand and two thousand enrolment, and forty from schools of over two thousand. On the other hand, thirty-three were sent by schools of less than two hundred and fifty.

The in-school periods per week devoted to orchestral study work out as follows: One period, 21 players; two, 80; three, 51; four, 15; five, 125; over five, 5. The four days prior to the full concert at Chicago were packed with rehearsals, sectional or full. No professional orchestra, not even the overpaid American ones, would have consented to such a schedule. And the result was what might have been expected, a certain tiredness in the players. I cannot, of course, be certain as to how the effect was caused; I only know that there was a lack of sustaining power and other minor indications which led me to the balanced conclusion that the frequent rehearsals had overstepped their limit and passed by their aim.

The most interesting statistic is not completely available. Only seventy-three children replied as to whether they had received all or part of their instruction in classes; such answers as were received were in the affirmative. Although this may be taken as an indication that the 'noes,' had they replied, would not have outnumbered the 'ayes,' the small proportion of answers is strange, for class instruction in all instruments is popular in the States. I have seen it working most successfully with orchestral instruments, including harps, at the excellent Cass Technical Institute at Detroit, Mich.; I have heard of its operating east and west; and though I am not absolutely convinced of its suitability for teaching the piano-forte, I am quite certain of its value with the non-keyboard instruments of the orchestra and band.

We must not forget that the ephemeral 1930 orchestra is but one annual manifestation of a permanent organization, which created, and as it were sums up, the All-State High School Orchestras in thirty States, which runs a summer orchestral camp (magnificently equipped) from June to August, and which offers three extension courses, connected with universities and conservatories, at its Interlochen site.

In addition, there are the related activities of the National High School Military Band, as well as those of the National High School Chorus.

Appropriately, we marvel at the size of the undertaking. It is our habit calmly to accept America as the country where by nature they do things on a big scale. We may therefore with added interest observe that our own National Union of School Orchestras assembled at the Crystal Palace, not an orchestra of three

hundred, violins. suggestion combine hundred Schools perhaps dealing might be Not that of performance efforts can we may In many in the two difficulty here than present. But the the system draws its we frankly schools in the g school e the orch well rep orchestr think) fr School C of schoo doubt w smaller schools, certain, can sho work th have a p Now, the sch need of striking of the Divide if you w into soc Let us out, an orchestr bound b There that is extraor central a consis work w their ov rising lo availab ready u unconse two sep enthusi than th

hundred, but a concourse of four thousand violins. It can be done, then, by us. The suggestion that the public schools should combine in an orchestra would cover the hundred and fifty odd schools in the Public Schools Year Book, and be contributed to by, perhaps, half of them. In fact, the American dealing with three times our own population might be beaten numerically on his own ground. Not that that really matters, unless our standard of performance and the penetration of our efforts can compete with his. And here, I fancy, we may learn from him.

In many respects the problems of organization in the two countries are the same. The prime difficulty of distances is physically a lesser one here than in America, but not mentally so at present.

But there is one wide divergence, and that is the system of schools. The American orchestra draws its players from the high schools, to which we frankly have no exact parallel. Their private schools can be, and are, left out of account in the gathering of their forces. For the high school educates the children of all America, and the orchestra thus comes out with both sexes well represented. The English public school orchestra would be all male, and all (we like to think) from one class. Our National Union of School Orchestras draws from a different stratum of schools. The larger girls' schools would no doubt want to form their own concourse, the smaller another, and there are our 'prep.' schools, too. And so on. (I do not know for certain, but I should guess that the girls' schools can show a greater activity in instrumental work than the boys', just as our musical colleges have a predominantly female population.)

Now, no one could desire more than I do that the school orchestral movement should have need of several combined orchestras. But it is strikingly clear that the above arbitrary division of the available forces would not do at all. Divide the country into districts, by counties if you will or ages, or in some other way, but not into social classes, types of schools, or sexes. Let us meet the problem face to face as it sets out, and consider how best to serve the end of orchestral music, without being necessarily bound by this or that educational convention.

There is another factor to be considered, and that is the world of the brass band. It is extraordinary how aloof from that sphere our central musical life has kept itself. Yet there is a consistent activity in brass and military band work which 'serious' musicians must covet for their own more respectable subjects. The ever rising learners would be a welcome addition to available resources, with their wind-instruments ready to hand, and at the same time would unconsciously provide a useful link between two separate musical interests. The saxophone enthusiast would be no less useful, or improvable, than the corps bugler. The fine orchestra at

the Detroit Technical School which I have already mentioned turns inside out into a military band (with eight harps), every child having compulsorily to learn two instruments, one of each class and different instruments where they overlap.

The question of areas must be fairly dealt with. The National Union seems to affect London and the suburbs only, except for one or two near towns like Maidstone, Woking, Epsom, Watford, and Bedford. All very well as far as it goes, but hardly national.

I should like to be able to write with a closer personal knowledge than I have about this National Union. I suspect I am not alone among musicians in my ignorance, though the movement is now twenty-four years of age. I see some well-known musicians among the patrons, but among the executive listed in the booklet before me not one nationally known name, though several of the scholarship holders have won their way to good positions as orchestral and chamber-music players. The work done must be excellent and, within fairly restricted boundaries, of penetrating influence; so much is obvious from their literature and from accounts of their annual meetings, which to my shame I have never yet attended. Their school is no doubt of the right quality; their examiners are of a high standard. But it isn't the same thing; it isn't comparable to the American movement. It may be, and probably is, the centre from which such a movement could be formed. At present it is no more.

If I must give reasons for this opinion, I should say that one was the quality of the music, as shown in the repertoire printed in the book, from which the programmes are drawn. I would not myself go a long way to hear 'A Triumphal March,' by Ed. Haddock, or the 'Glee Overture (selection of favourite glees),' by T. M. Pattison. They may not ever be played, of course, but there they are, and Braga is quoted in Mozart's, Haydn's, and Handel's company as 'evidence of high standard.' I am a little suspicious; that's all. A large proportion of the world's finest music is written for orchestra, and it is of this, complete as it was written by the composers, that we all want to give the children a first-rate knowledge. Until that is exhausted, Braga and others could wait.

The second would be that the annual Festival does not appear to provide an orchestra, but only a conglomeration of violinists. In fact, I can find no mention in the Union's literature of any instrument but the violin, though the name of a well-known viola player occurs in the list of scholars. The literature may be misleading, but I think it only right to say that a limitation of the school orchestral movement to strings, let alone to violins, would be a grave mistake, and one which would not help to gather the nation's varying desires for orchestral playing into a single and composite force.

I feel it is necessary to say why the orchestra, in the accepted sense of the word, must be the unit of the movement, not because the reasons are not obvious, but because we in England are prone to admire the effort to the exclusion of the achievement. Musically, we are surprised into admiration at the minor attempt, so that the major aim may often be omitted from our thoughts. Even so we admire the slum worker without being much interested in removing the causes that make his social work necessary. The first reason, of course, is local enthusiasm, the national musical power of the land, waiting to be harnessed into proper service.* Secondly, there is the music waiting to be played; the possible repertoire is almost unfathomable—the probable, capable of very long duration and endless repetition. Thirdly, the orchestra is the instrument of the day. We may deny it, but we shall be left behind if we do. Fourthly, the amateur orchestral movement in England looks likely to die through lack of heart-power; the blood is there, I believe, but it needs pumping through the arteries. One hears too often of orchestras ceasing to play through lack of violas or an oboe.

Let us take the more necrophilous view, that the blood is not there; our Festival programmes might be adduced as evidence. Then at least the orchestral movement, properly run, could do no harm save to itself. That there is much instrumental teaching going on is a demonstrable fact, and that this is not sufficiently used for orchestral purposes equally so. For solo work not only are there not opportunities, there is not enough first-rate talent, to go round. Yet with all but the nearly first-rate and thence upwards, orchestral playing improves solo playing, just as duet playing does for the pianist. Lastly—I omit a thousand other considerations—it is imperative for us musicians, if we wish our music to live, to make a genuine combined effort to bring back the instrument to the individual. A nation of listeners is a dying musical nation. Now that we have learnt something about listening, let us take to playing again, as well as singing. The people want to; it remains for us musicians to believe they do. Singing may take care of much of our musical urge, but not all.

The question finally arises, If we all agree the job is worth doing, how are we to do it? I do not answer the question, not only because one article cannot—it is a living job and demands life in the doing—but also because it is not really my business. I mean this in the especial sense that the man who shows the way must lead the tribe, and conversely, the leader of the tribe must needs show the way. In other words, it is a job that calls for a particular someone to do it. He must be the right man, I admit; but there are so many right men

among our musicians; more right men than right jobs.

I am struck at once by the solidarity of the Officers' Training Corps movement. It is a peaceful military preparation for war. So, we may say, is the R.A.F. Display. But on my daily journeys to London I never saw those aeroplanes rehearsing, with the utmost skill and daring, without wishing that something equally peaceful yet devoted entirely to peace—not as a negative but as a positive ambition—could command a similar enterprise. If the O.T.C. can do it, other societies can. The orchestral movement can parade every one of the virtues—loyalty, bravery, *esprit de corps*, and the rest of the string—that the Army offers as an inducement to the educationist. No finer outlet for the 'public school spirit' could be found than a combined orchestra. The suggestion that jealousies might intervene in the choice of a conductor is not only demeaning to the spirit, but also easily overcome by finding a professional conductor.

Yet the orchestra is not here. Is the missing component a sponsor, a society, or a patron? It is not. Or a proper organization? That can be made. The one lack is a man. We often commiserate with ourselves for having so few openings for our young musicians. Here is the opening. The National High School Orchestra of America, like the Supervisors' Conference, found its way before it found its sponsor. I should like to think that the I.S.M., the National Union, or some other body could give the school orchestra movement its first-rate beginning in England. I am still forced to believe it will be a man who will, after his first labours, find their support. There must be someone among the *Musical Times* readers who will see here his long-sought chance.

I am certain, at least, that the foundation of one combined orchestra, in one year alone, taken from every type of school, and performing really well the best music, would be the only necessary preliminary. The rest would follow. The ambition would spread, our need would assert itself in the effort to be satisfied.

A national school chorus would be easier to form. A national school orchestra would not only be a greater achievement for its founder but would be a better insurance against the future. I hope that somebody will come forward.

THE TECHNIQUE OF ROMANTICISM

By A. J. B. HUTCHINGS

(Concluded from August number, p. 701)

III.—ROMANCE: A DUAL CONNOTATION

Debussy, having been appointed musical critic of the *Revue Blanche*, wrote: 'I shall endeavour to trace in a musical work the many different emotions which have helped to give it birth, also to demonstrate its inner life; this will surely be accounted of greater interest than the game which

* Despite Mr. Gatty's pessimistic reply to me in *Music and Letters*, I still feel there is a boundless enthusiasm for music in England.

consists in dissecting it as if it were a curious timepiece. Men in general forget that as children they were forbidden to dismember their puppets—it was even then a crime of *lèse-mystère*), but they still persist in poking their æsthetic noses where they are not wanted. If nowadays they have ceased to split open their playthings or toys, they still explain, dissect, and with cool indifference put an end to all mystery.' Such an opinion at once recalls the age of Ruskin and Watts-Dunton; what is romance but the deliberate assumption of a cloak of *mystère*?

We live in an age of *lèse-mystère*. 'I want to see the wheels go round,' says Budge, in 'Helen's Babies,' as he stirs up the inside of his uncle's watch with a pickle-fork; and with more august ruthlessness the Freudian psychologists analyse my religion and artistic aspirations by throwing the whole blame for their perpetration on to my sexual impulses. ['Love energies' is a phrase altogether too unprofessional for the psychologist, who himself enjoys a technical barrier of *mystère*.] But is it impossible for a psychologist to enjoy art or to worship God, just because he knows, or thinks he knows, fairly precisely the workings of his æsthetic or religious reactions? I have yet to learn that a surgeon cannot admire ballet, or a botanist enjoy a flower show.

Now I should be one of the last persons to attempt to depreciate Debussy's musical journalism. Too rarely are we so favoured with a blend of the critical and the creative artist. Moreover, I am, *malgré moi*, what Mr. Arnold Bax recently confessed himself to be—'a hopeless romantic.' But it seems strange that Debussy, admiring and numbering among his personal friends those contemporary masters of pictorial art in his country whose technique was entirely re-vitalised by the scientific analysis of light, and knowing how much his own work was indebted to similar explorations in the realm of sound, should wish to forbid those whose business is the analysis of technique to isolate and examine the abstract and evanescent mysteries behind that technique. Indeed, the dividing line between the study of technique and the study of the abstract forces behind technique is vague and slender. Every composer has taken to his grave a great secret recipe. Only by probing some knowledge of that recipe can one say how far he was an artist and how far only a craftsman; how much his work was created by those nebulous influences called 'direct inspiration' and how much it owed to technical manipulation. How many tales are told out of school by Beethoven's note-books alone?

As the scope of modern composition widens, it must seem increasingly apparent that for musicians the term 'romanticism,' however vague its connotation with regard to art in general, has come to mean a very definite epoch and channel of musical technique. I was assertive upon this point in my last article, in which I attempted to show the first stages in the development of that technique. Before tracing later stages, I think I shall be justified in attempting to 'poke my æsthetic nose' into the *mystères* lying behind that technique in its various manifestations.

Volumes have been written in attempts to answer the question, 'What is romance?' [I am simply concerned with the narrow application of

this word to art of the 19th century.] It is said that, just as 'the classical spirit' in literature and art inspires a regulated and objective type of beauty, so 'the romantic spirit' exalts the freedom of the individual genius; that it judges a work entirely as it succeeds or fails in giving adequate expression to the artist's 'vision'; that the creator is free to range all times and climes, to explore to the utmost the whole circuit of human imagination; that this work, in consequence, becomes subjective, intimate, lyrical, moulded by the artist's feelings, rather than by any consideration of his audience; that such work has the charm of strangeness, remoteness, or mystery, and may be married to a form no matter how strange, so long as it is appropriate.

Such criticism would have been adequate fifty years ago. It fully describes Wagner or Shelley, but it does not tell me why I am bound to call the effect of hearing the music of Delius or Debussy a romantic one, whereas I cannot say the same in the case of Strauss, Dohnányi, the later Schönberg, or Bartók—and yet the criticism can apply equally well to any of these composers. I think Debussy's prefatory notice to his musical journalism (quoted above) will help at this point. I said above that romance is that quality in art which seeks to create an illusion, to transplant the mind. It may carry us to an idealised country as many writers have done—More, Sidney, Spenser, Trollope, Wells. It may translate us in time, as Scott does—again idealising. Thus our romanticist speaks of the days of Good Queen Bess, but purposely refrains from mentioning sanitation. Sir Walter Raleigh therefore defines romance as 'distance' or 'remoteness'—the last word actually means a transplantation. 'Distance,' says the adage, 'lends enchantment,' both to eye and ear. I look at a door-knocker, but when I know, or am told, that it is a sanctuary knocker dating from the 13th century it has a romantic association—'distance' again. Similarly a poet knows the romance of words, and Wordsworth, as a Nature-worshipper, pities the boy to whom the primrose by the river's brim was no more than a yellow primrose. Romance is the 'programmatic' association with an object which gives pleasure in taking us from contemplation of that object *qua* object. But it demands that our minds shall go half-way to meet it. Coleridge asks for 'that willing suspension of disbelief which constitutes poetic faith,' while Debussy's complaint merely echoes Wordsworth's 'They murder to dissect.' We must *allow* ourselves to be drugged; submit to the illusion. We must not only say, 'That is a beautiful table.' We must actually *think*, 'Queen Mary sat at that table.' There must be no prying, no demand for precision. Outside the realm of music, perhaps the apogee of this art is Keats's weird poem 'La belle dame sans merci.' What the thing means, no one seems to know; nor must he seek to know. Its beauty is its only meaning, and its very strangeness, remoteness, and vague intangibility make its beauty. We can no more be precise about it than we can pry into it.

With greater lucidity than I could command, Mr. Cecil Gray has affirmed the excellence of music above all other arts in expressing the intangible intimations of the romantic spirit. Of all arts, music, even that designated as 'classical,' most potently effects the illusion of 'transplantation';

Walter de la Mare has a poem beginning 'When music sounds, gone is the earth I know.' All music is to some extent programmatic and romantic, but when I hear such a work as Handel's 'Cuckoo and Nightingale' Concerto or Haydn's 'Clock' Symphony, this force of translation is not sufficiently potent to translate me from a critical contemplation of the musical texture itself. For instance, I should not think of birds or clock without knowing the titles. Nevertheless I should enjoy each work respectively as a good concerto and a good symphony. That is the meaning of the classical spirit in music. But how do I know what effect these same works had on the contemporary audiences of Handel and Haydn? I believe I have quoted elsewhere the shrewd remark of the romanticist de Stendhal, 'All art is romantic in its own day.'

Again, on hearing the work of Strauss and some of the younger modern composers, e.g., Walton and Lambert, although I may suffer that translation which results from spiritual exultation or sympathetic reaction to all good music, the quality and amount of the translation do not equal that which is produced by the music of Delius or Debussy. There is not the atmosphere of remoteness, the same *mystère*. I cannot call such work 'romantic' in the limited sense of the term.

Although I am taking no side in the point debated recently with Mr. Evans concerning 'the knell of romanticism,' or, to split a subtle hair, the difference between romance and romanticism and their respective prospects of endurance, I must say again that it seems clear that the word 'romanticism' will rightly come to be a label designating a certain epoch and the particular technique of that epoch. Whatever historians may say, labels are convenient and save words. There was once an ancient gibe, 'History repeats itself and historians repeat one another.' In feverish efforts to escape this gibe, modern historians play a new game, pointing out the iniquities of their predecessors' dividing and labelling, and then, after re-shuffling their work, doing the same thing themselves. After careful consideration, I find no fault with the traditional labels, and write these notes as a tribute to their convenience.

DRUMS

By TOM. S. WOTTON

(Concluded from August number, p. 703)

THE SNARE-DRUM*

Amongst the minor mysteries of life must be placed the fact that when average individuals are asked to describe a kettledrum they immediately move their hands to the left, while they endeavour, with varying success, to imitate the characteristic rattle of the snare-drum. But I do not know whether the average English or German musician rises much above the level of the average individual when he dubs 'any old drum' slung at the side as a 'side-drum,' or a 'Kleine Trommel,' as the case may be. The French are much more precise in their nomenclature. With them, a drum with

a snare is called a *Caisse claire*, as opposed to the *Caisse sourde* (dull), an obsolescent name for the *Caisse roulante*. The ordinary term for a snare-drum—*Tambour*—is employed specifically for the military side-drum, which nowadays invariably has a snare. While a *Tambour* is a *Caisse claire* the latter is not necessarily a *Tambour*. It may be a *Tarolle*, 6 or 7 inches deep, or a *Petit Tarolle* (or *Crécelle*—the acuteness of its tone much resembling that of a rattle), only 4 or 5 inches deep. The shell of the *Tambour* is about 11 inches long.

To my knowledge, *Tarolle* is never marked in orchestral scores, the composer, when he requires a higher-pitched instrument than the military drum, merely specifying '*Caisse claire*,' which would be a *Tarolle* or a size intermediate between that and the *Tambour*. Ravel, in his '*Daphnis et Chloé*,' has both the *Tambour* and the *Caisse claire* amongst his percussion instruments. In '*La Péri*,' Dukas demands the latter, and, as it is never louder than *mf*, probably chose it as producing more delicate effects than the military drum. When Strauss indicates 'hoch' (high) against his *Kleine Trommel*, he undoubtedly intends a shallow drum. In cases where the composer has been too lazy or too ignorant to specify the precise form of snare-drum suited to the piece, the conductor, aided by an intelligent drummer, should come to the composer's assistance. Even if the *Crécelle* might be appropriate in certain scores, such as the dances in '*Prince Igor*,' in the majority of works its employment would verge on the absurd.

It will have been gathered from the above that while the pitch of a tenor drum depends partly on its size and partly on the tension on the membranes, with the snare-drum it depends entirely on the size. For performance, the *brass* of the latter are never moved. As Deutsch says in his '*Trommel-Schule*': 'The skin must be stretched as tight as possible, so that it barely yields to the pressure of the hand.' If this be not done, it is obvious that (especially in *ppp* passages) the vibrations in the body of the drum would not be strong enough to make the snare function properly, if at all.

Numerous 'tricks' are possible on the snare-drum, though few of them have penetrated into the realm of legitimate music. In '*La Tragédie de Salomé*,' Florent Schmitt directs his snare-drum to play *sur le bois* (on the wood, i.e., on the rope-hoop), and in '*Catalonia*,' Albeniz instructs his drummer to beat on the music-desk—a process which some purists might insist was not playing the drum at all! Zandonai, in his '*Primavera in Val di Sole*,' for one passage directs the performer to play *vicino al metallo*, i.e., on the edge of the membrane near the metal shell, and in another, *sul metallo*, i.e., on the shell itself.

THE BASS-DRUM

The correct English name for the *Grosse Caisse* (Fr.), *Gran Cassa* (It.), or *Grosse Trommel* (Ger.) is 'bass-drum,' and has been for the past hundred and fifty years at least. It is somewhat necessary to stress the point, because some English authorities have given 'long drum' and 'double drum' as equivalent names for the instrument. A form of tenor drum has been called a 'tambour long,' and with reason, since its length (as with a tabor,

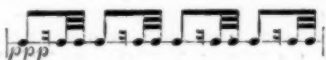
* The official name of the instrument is 'side-drum,' and, as far as I am aware, no drummer would call a tenor drum by that name. I have used throughout the alternative of 'snare-drum' to avoid any possible confusion.

* Farmer's
† 'Realized'

greatly exceeded its diameter. Although I should be sorry to assert that a bass-drum has never been made of the dimensions of a section of the Channel Tunnel, it obviously could not have been used for marching purposes, when the depth of the instrument is limited by the width of a man's chest. In any case, the bass-drum was called so in 1787, as we know from an account for band-fittings sent in by the bandmaster of the Royal Artillery.* The 'double drums' (plural) were, of course, kettledrums. In *The Harmonicon* for October, 1823, there is a list of the works and the instrumentalists for the Yorkshire Grand Musical Festival to be held the following month. The only performers on percussion instruments were two players on the 'double drums.' And, unless our ancestors were accustomed to performances of the C minor Symphony—to name but one item—with a bass-drum playing the timpani part, these must have been kettledrums.

Confusion has also arisen in respect to the bass-drumstick. Up to about 1870 Berlioz and other French composers designated it as a 'Tampon'; since then the term has been 'Mailloche.' (The French instrument makers, by the way, call it a 'Batte'.) How or why these changes of nomenclature should take place it is impossible to say. In this case the alteration has caused Curt Sachs† to describe the *Tampon* as a *Mailloche* with two heads, and one of our English authorities to do the exact opposite.

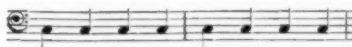
Like the tenor one, the bass drum can be tuned to some extent, and possibly an artistic drummer might have a different tension on the skins for depicting the dull sound of distant cannon and in a brilliant march, heavily instrumented. Kastner mentions two apparently unsuccessful attempts to produce a bass-drum tunable to definite notes. The only indication as to pitch is, as far as I am aware, in Verdi's 'Requiem,' where, for the 'Dies Irae,' the rope is directed to be 'very taut in order that this syncopation may be short and very loud'—chords for full orchestra on the accented beats are followed by strokes on the unaccented ones for bass-drum solo. Verdi, by the way, though he may have abused the instrument at times, was one of the first to employ it for *pianissimo* rhythmical effects, as witness the



of the Miserere scene of 'Il Trovatore,' imitated in the last scene of 'La Traviata,' of the same date—1853. Wagner, on the other hand, very rarely used the bass-drum, though the statement of an English authority (and an early Wagnerian to boot) that he 'has never once used this instrument in any of his operas since "Rienzi"' is not strictly accurate. The march in 'Tannhäuser' should be known even to Wagnerian experts. And the bass-drum is also found in Act 3 of 'The Mastersingers,' directed to be played by two kettledrum-sticks.

Strauss, Mahler, and others have revived the *Rute* (rod or birch), which seemingly was a constant appendage of the bass-drum, when it was introduced into Europe by the Turkish Janissaries in

the 18th century.* Mahillon (Catalogue, III., p. 184) says: 'The drumstick had a felt head at one extremity, and at the other a birch (*verge*) of metallic wire. The drum was struck, now on the skin by the felt head, now on the rope-hoop by the birch.' Other authorities have taken the *Rute* to have been a separate implement, as it is in modern usage. In Haydn's 'Military' Symphony (1794) the crotchets with the upturned tails in the bass-drum part:



were undoubtedly intended for a *Rute*, though where the composer wished the blows to be struck may be problematical. We find similar notation in 'Il Seraglio' (1782) and Gluck's 'Pilgrims from Mecca' (1764).

Strauss, in his song 'Nächtliche gang,' directs the *Rute auf Holz schlagen*, the rod struck on the wood (hoop), and Mahler in his second Symphony, in the list of instruments heading the score, has the same direction. In the latter's seventh Symphony there is an indication that the *Rute* is to be held in the right hand, and the drumstick in the left, which rather suggests that the two opposite heads are to be struck.

KETTLEDRUMS

These instruments are dealt with so exhaustively in the treatises and dictionaries that there is little to remark here. Every reader knows that Berlioz specified sixteen kettledrums in his 'Requiem,' though all may not know that in his manuscript he marked originally thirty-two, or that he imitated the setting of an ode of Schiller's by Reicha, his master for counterpoint.† It really only remains to mention that Rimsky-Korsakov had a small kettledrum specially built for his 'Mlada.' He tuned it to *d'* flat. Stravinsky marks one in 'Le Sacre du Printemps,' tuned to *b*, and Strauss has a *Kleine Pauke* in 'Salome.'

The original drumsticks for the kettledrums could not have been adapted for delicate effects. Grassineau, in his Dictionary (1740), says of the 'Tymbals or Kettle Drums, used among the horse,' that 'to be played on they are hung or layed a-cross the shoulders of the horse, before the drummer, who with a variety of odd gestures beats them with two little iron bars with balls at the end.' Koch (1802) says that the drums were struck 'with a wooden plectrum, called a *Wirbel*,' but adds that for orchestral purposes the *Wirbel* was covered with a ring of felt. As to the drumsticks of the present day, the authorities are at variance. Mr. Forsyth says that 'in instrumentation books they are made of whalebone with sponge ends. In real life they are of malacca-tips and have their ends padded with two sorts of pianoforte felting, a hard layer inside and a soft outside.' That is, only one kind is used. On the other hand, Baggers in his 'Méthode' says that three kinds are employed, the ends being covered with either (a) several thicknesses of skin, for use in the *fortes* of ensemble passages, or (b) small fine sponges (Venice sponge), for soft passages or when the drums are conspicuous, or (c) very soft felt

* Re-introduced—to be quite exact—since the Crusaders brought back from Palestine the bass and other drums.

† Reicha required four pairs of kettledrums, giving the chromatic scale from G to e, omitting B natural and E flat.

* Farmer's 'Memoirs of the Royal Artillery Band,' p. 43.

† Reallexikon der Musikinstrumente.

or swanskin—a soft kind of flannel. He adds that (b) and (c) are in general use for the works of Wagner and the greater part of modern compositions. (In Berlioz's day the knob of (a) was seemingly of plain wood.) He gives eight varieties of handles—three of malacca, two of whalebone, one of ash, one of iron, and one of steel. Of these he prefers the one of ash, cut in a single piece, the others being either too heavy or too flexible. I do not know whether Mr. Forsyth presents the general practice of English drummers, or whether M. Baggers, although he is a member of two first-class Parisian orchestras, presents that of French drummers. But, if it be so in both cases, it is merely additional proof that French conductors are inclined to exercise more care as regards the percussion instruments than the English.

In many modern works chromatic kettledrums of which the tuning can be altered instantly, are specified. Experiments in this direction have been made for the past hundred years, but none of them have been entirely satisfactory. If animals could be persuaded to grow homogenous skins, chromatic drums might be a success. Unfortunately, until now they have evinced little interest in their future artistic life, and their skins stretch unevenly, with the result that a drum will possibly require more adjustment at one portion of its circumference than at another. And this can only be achieved by means of the six to ten screws of the ordinary model. It may be an advantage to be able to write passages such as these from d'Indy's 'L'Etranger':



but they are not often required, and, in any case, seem opposed to the nature of the instrument. (Modern composers, in their instrumentation generally, too often confuse what is possible with what is appropriate!) Still, we must not forget that d'Indy for three years was second timpanist at the Colonne Concerts, and therefore knew what he was doing when he introduced chromatic drums into all his later works.

The kettledrums seem to have been regarded as too dignified for many tricks to be played on them. Snare-drumsticks are used in 'Petrouchka,' first *fortissimo* in what is practically a roll on F sharp, and secondly *mf* on G and B flat alternately. In the score of the 'Enigma' Variations we find a similar effect in XIII. On the first performance a couple of half-crowns seem to have been used for the *ppp* roll. The directions being also given in German, the composer may have hesitated as to which German piece best corresponded to the musical value of a pre-war half-crown; or perhaps he concluded that drumsticks were more likely to be found in an orchestra than coins of the realm.

The Liverpool Repertory Opera is to be wound up, after having done good work in producing, during its six years, thirty operas—twenty-four for the first time at Liverpool and ten for the first time on any stage.

COSIMA WAGNER AND BAYREUTH

BY HENRI DE CURZON

Among the documents left by Ernest Van Dyck there is a packet of forty-nine letters—almost all in French—addressed to him by Frau Cosima Wagner between the years 1887 and 1911. These are valuable as regards the biography of the famous artist of Antwerp, though it is not from this point of view that I am here considering them. They are of even greater value in characterising and enabling us to understand the principles of Wagnerian instruction at Bayreuth, controlled by Cosima herself, the stern champion of the Master's traditions.

One fact that is clearly proved by these letters is that at Bayreuth the voice—or, at all events, singing—was regarded as of least importance. The intimate realisation of the character, and consequently diction, was almost everything. Cosima's intransigence in this matter is at the root of all the misunderstandings found in the annals of the Bayreuth theatre. More than one artist of the first rank suffered thereby, including Van Dyck himself, although he was the favourite—all the more favoured, indeed, seeing that he was a foreigner, almost a Frenchman.

As is well known—she mentions the fact herself—no debutant in the career of dramatic music had so completely conquered her. Strange to relate, this had come about without her having heard—but only seen—Van Dyck, for she divined in the radiant expression of his countenance the exceptional temperament and the profound musical and dramatic qualities which would enhance his lyrical gifts. Immediately she made up her mind to enrol him in her service, mentally seeing him in most of the tenor parts of the repertoire, as her letters prove: Walther, Parsifal, Lohengrin, Tannhäuser, Tristan, Siegmund, and even Erik. A signal honour, indeed, and one that made Van Dyck very enthusiastic, though it exacted, as a preliminary, a special task, far more arduous than he could have thought possible—a complete acquaintance with the German language.

Upon this study of German, Cosima insists. She applies test after test, inventing, for instance, that of a public recital of the entire rôle, *without singing it!* Even after his triumph in 'Parsifal' she continues to be exacting. She would like to have him devoted entirely to her service. She is well aware that Van Dyck, singing in German, has won a veritable triumph on the stage of Vienna. But what are other stages compared with Bayreuth? Merely stages on which *singing* is appreciated, evidently, though to the detriment of the purity of language. And for the benefit of what? Of works like 'Faust' or 'Romeo,' 'Manon' or 'Werther,' 'Les Huguenots' or 'Hernani'; rôles like Raoul and Des Grieux, of no importance, alike fatiguing and exciting. It is for Bayreuth that he must reserve all his powers; Bayreuth is right in expecting this from him. In vain does he bring forward his successes universally acclaimed; she will tolerate no sharing of honours! To make the rôles worthy of Bayreuth, they must be studied completely anew; what is here wanted—and is found nowhere else—is 'an absolutely strict and sternly Germanic language, for this is one element of the pride we feel in our art.'

No wonder that, under such conditions, a certain coldness, an occasional quarrel, took place between

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artist and directress. No other rôle than that of Parsifal was maintained, and that under unprecedented conditions; Van Dyck appeared in the character more than fifty times between 1888 and 1912. Lohengrin had its turn in 1894. The other rôles he declined one after another, either because he was unwilling to submit to the required discipline or because he refused to sacrifice other engagements, as was quite natural. Cosima was particularly disappointed as regards *Tannhäuser* and *Tristan*, which, as is well known, are among the most splendid of Van Dyck's creations. On calmly going over the past years, she acknowledged that she might have demanded perhaps a little too much of an artist who, after all, has his living to earn. This she says, 'sadly though without bitterness':

'You are not responsible for the hopes I entertain from artists of your merit. They are few in number, and I am wrong in expecting from them, on behalf of Bayreuth, perhaps more than I ought. Such a reflection does not fill me with joy, but at all events it keeps me from a spirit of intolerance and bitterness.'—(*Letter dated January 12, 1902.*)

After a chance audition, she even goes so far (in 1905) as to hazard a few compliments, and makes the remark, which we are not compelled to accept as a criticism, 'The heroic lyricism of Germany has been replaced by the dash and *élan* of France.'

The following passages are the most important from the general point of view.

The first, which I quote in full, is the sixth of the *dossier*, and was written when Van Dyck had already for some time been working at the two rôles of Walther and Parsifal:

'Bayreuth,
'April 19, 1888.

'DEAR MONSIEUR VAN DYCK,

'There is no need for me to tell you how deeply I regret that the two rôles will be impossible this year.

'As I told you at Karlsruhe, we shall have difficulties regarding Parsifal. In a very friendly spirit, then, I would beg you to come to a decision, and to study this rôle thoroughly.

'Here I deal with a matter that is essential. As you are aware, M. Kniese writes to me saying that he regards your debut at Bayreuth as possible, on the sole condition that you find it convenient, during the month of May, to stay either with him at Breslau or in close proximity to our friend Mottl at Karlsruhe. He tells me that there is not a moment to be lost if we would succeed in a matter that concerns us all so intimately.

'Now, as experience has shown us that Mottl had not the necessary time to devote to you, I should like to know if you can go to Breslau and work with M. Kniese, and if you think that a month or six weeks will enable you to master the rôle of Parsifal.

'I refer *absolutely* to the language. As regards singing and acting, I have already said what I now repeat, that I have every confidence in your ability and your talent.

'Concerning the language, as I have told our friend Mottl for months past, we cannot make the slightest concession at Bayreuth. Our stage differs from all other operatic stages in Germany

in having drama as the centre of all the performances that are there given. We look upon music as the means, not the end. Drama is the end, and the organ of drama is language.

'In Vienna an impeded pronunciation, absence of freedom in expression, will not only not harm you but, up to a certain point, will obtain you the good graces of a public which still goes to the theatre retaining the old habits and traditions of the opera, a public which above all else wishes to hear singing. Here, our main preoccupation is to show the action, to make it as clear as possible by free and assured speech, and, if there must be sacrifice at all, to sacrifice rather the music (singing) to the poem than the poem (language) to the music.

'This is a question of principle, one upon which the stage of Bayreuth is based.

'After hearing you at Lévi's last August, I may sum up the whole matter in this one point: Could you by any possibility make yourself master of the German language? I even asked M. Gross if you could give up all your debuts in French and devote yourself exclusively to the study of German. The musical and dramatic part of the question—I cannot too often repeat—has not troubled me a single moment.

'In January, when I had the pleasure of hearing you at Karlsruhe, I asked myself if four months would be sufficient to make you acquainted with the language. I reflected carefully on what you learnt in four months, and answered my question in the affirmative, though it was rather hope than certainty that filled my breast. As we chatted together I told you that what we should not obtain this year would come about in time. Now I learn that two of these four months have already been wasted. Once more I invite you to consider the situation. Do you think, after a month's assiduous study at Breslau, that you would know German so well that you would not hesitate to recite in public, if necessary, the rôle of Parsifal without the music? On several occasions I asked our friend Mottl what progress you had made in the scenes that contained more speaking than singing. I obtained no other reply than this: "I firmly hope that Van Dyck will overcome all difficulties." His experience gave me hope, and up to the present I have taken no steps to find anyone else to take up the two rôles. I should be greatly embarrassed if the realisation of our hopes were to be postponed. But rather than expose you to criticisms which might prejudice the whole of your career in Germany, I prefer to face the disappointment which your absence would cause me, and to meet the difficulties which, in my opinion, will result from the fact that in your studies the first place was not given—as it ought to have been—to language.

'Let me therefore know, dear sir, as soon as possible, if you can go to Breslau, and if you think that a stay there will be sufficient.

'As I have not heard you I cannot judge, and am compelled to depend upon the opinion of M. Kniese, who tells me that it is not the foreign accent but the *unfinished* condition of your German that is noticeable.

'Whatever happens, my dear friend, I am exceedingly grateful for your zeal and enthusiastic

disposition, and I shall always retain for you the most sympathetic consideration and devotion.

C. WAGNER.'

The first of the following two extracts was written in 1890, before any difficulties had arisen between the artist and the directress, and the second in 1895, when Cosima had become reconciled to the inevitable:

'My sincere thanks for your kind words regarding Bayreuth. I am delighted to see that you retain so keen a memory of our artistic evenings. It is in the heart of the artists themselves and in their need for Bayreuth that is to be found the secret of this extraordinary creation, so different from all that is nowadays practised under the name of art. Consequently, whenever one of our artists makes me conscious of the difference between our own work and ordinary theatrical happenings, I feel very pleased. Continue to give me your confidence, and rest assured that I shall ever retain the pleasing memory of the personification of Parsifal which you have given us. I am relying upon you for Tannhäuser.'—(January 14, 1890.)

'DEAR FRIEND,—Amongst all the artists with whom my work has brought me into contact, I do not know one upon whom I have relied so hopefully as I have upon you.

'When I undertook to present "Tannhäuser" at Bayreuth I had not a moment's hesitation as to the choice of its interpreter.

'From the time we first met, although I had not seen you on the stage and you were unacquainted with German, my confidence in your powers was absolute.

'This was no merit on my part, for Nature has so lavishly poured her gifts upon you that no great degree of perspicacity was required to believe in the success of any enterprise you might champion, however bold. When you interpreted Parsifal here so incomparably, the idea never came to me that you, of all the artists I have known, would be the one to cause me the bitterest disappointment. You refused Tannhäuser! You could not sing the part, you tell me! . . . Dear friend, I bear you no grudge. Had it been so, I might have chosen for Paris another interpreter of Tannhäuser.

' . . . I am certain that you will have largely contributed to its success, for your talent contains a certain element of captivating and soul-stirring enthusiasm. I thank you for being so good as to remember me and the work carried on at Bayreuth. . . .'—(May 14, 1895.)

(Authorised translation by Fred Rothwell.)

A NOTE ON THE 16TH-CENTURY LUTE SONGS

By BRUCE PATTISON

It is an eternal mystery why one period should be more blessed than another with men of genius; but we do know that genius can find its perfect expression only when the artistic conditions of the period are propitious; and it is possible in some measure to discover what gave rise to those conditions. When we ask ourselves why there should have been such a remarkable production of fine songs at the end of the 16th century we cannot estimate how much allowance should be made for the accident of an unusual number of

men whose powers especially fitted them for song-writing; but we may consider why there should have arisen just then a style of musical composition such as the lutenist ayre.

Peter Warlock has rightly criticised the idea that 'monody' was something new that began to replace polyphony round about 1600. There had in fact been monodic secular music throughout the Middle Ages. Even accompanied song was no novelty: the minstrels and 'chanteurs' of the 13th and 14th centuries were predecessors of Francesco di Milano and John Dowland. But such musicians were considered definitely lower than those learned in counterpoint. The achievement of the 16th-century lutenists was to place accompanied solo song on an equal artistic level with vocal polyphony, to give it a separate technique, and to turn the minds of musicians towards harmonic rather than contrapuntal conceptions. The changed outlook in musical opinion may be illustrated by the two best-known theoretical works of the English Renaissance. Morley's 'Plain and Easy Introduction' of 1597 is entirely polyphonic in teaching, and expounds the technique of the great 16th-century madrigalists. Campion's 'New Way of Making Four Parts in Counterpoint' is only seventeen years later, but it treats of simple chords rather than the blending of self-sufficient melodies. The lutenists' monodic ways of thinking had blazed the trail of musical progress, and Morley's work was already out of date. Campion's treatise was several times reprinted during the 17th century, but Morley's has never once been reprinted to this day.

It has not been satisfactorily explained why this new development should have occurred. It was not, as some have supposed, because polyphony's possibilities were almost exhausted; for the lutenist schools were contemporary with the great madrigal schools, and both monodic and contrapuntal styles were in full flower at the same time. The lute songs were a separate, not a later, development; and they were fostered by the social and literary conditions of the time rather than by any musical necessities. These conditions were similar throughout the West of Europe, but we shall probably perceive their influence more clearly if we confine our attention chiefly to England, where the innovations of the period come immediately after a period of exceptional artistic barrenness, and can therefore be more easily detected.

The most striking developments of the 16th century were the new passion for learning, the growth of a new nobility entirely different from the old feudal nobility that had slaughtered itself in the Wars of the Roses, the spread of a leisured middle class, and the widening of education and culture, the result of the other developments. These new conditions created a unique position for artists. Literature and music could no longer be confined in their higher phases to the aristocracy and the Church, and in their lower to retainers and mountebanks. A larger public was created and a richer social life, centering in London. With the disbanding of retainers (the source of much complaint in the 16th century) the dramatic troupes which had been employed in more or less informal variety performances and interludes in great houses passed through a period of barn-storming and then came to build their own theatres, still retaining the

names of great nobles but really quite independent. The theatres catered for the citizens generally, and a growing middle-class public could be reached through printing. There was, therefore, no longer so much need for an artist to be supported by a patron, though if he had not some powerful friends his work could never be anything but popular and his livelihood might be difficult.

It was into such a situation that the 'University wits' came—men of liberal education who came down from Oxford and Cambridge to earn a living with their pens. Their work in the drama, in poetry, and in fiction has been the subject of much comment; but I think musicians have failed to see that the lutenists of the time were in the same class—that they, too, were products of the new literary education coming into a society that required an artist to compromise between popularity and 'highbrow' fashion if he would secure both independence and success. The younger dramatists and lutenists no doubt had often been contemporaries at the Universities. Nashe and Campion, for instance, became acquainted at Cambridge. On coming to London the musicians and literary men had to face the same prospects, for indeed they had much the same educational equipment, and music was an added accomplishment rather than a separate course of study. Nashe, Greene, Marlowe, Lodge, and others sought employment in the theatres. It is interesting to remember that Jones and Rosseter, though practising music, were also concerned with acting, and managed a company of 'children.' Others, like Dowland and Ferrabosco, served the Court or a great family, without entirely confining their skill to the entertainment of the household from which they drew their chief emoluments.

The important point is that in such circumstances musicians had to provide music that was popular in the best sense—that is, attractive to those not deeply learned in musical technique; and the wider the public they could attract the greater their independence from patronage. With the madrigal they troubled little, for it was always caviere to the general. Instead they turned to a form that would parade their own voices and powers with the lute, and from popular music they adopted the tunefulness and rhythm that vocal counterpoint sacrificed to smoothness. That they succeeded is sufficiently proved by the references to their songs in contemporary plays.

The lutenists had really tapped very valuable elements of popular song and dance when these were at their best, and permanently introduced something new into art music; something that amateurs could appreciate. The chief reason, however, for the outburst of accompanied song at the end of the century was that this particular kind of music was excellently suited to the literary tastes of the educated classes. The lutenists were probably all rather literary, and Campion certainly thought of literature before music. But the lute song spread beyond professionals; and gentlemen of education were just then supremely interested in poetry. Particularly was there enthusiasm for the Italian poems of Petrarch. In Italy, France, and England they were imitated by scores of good, bad, and indifferent poets. For a time the imitation was chiefly in sonnet sequences, but Petrarch's vernacular poems, though spread under the seal of his humanist reputation, were

thoroughly mediæval in spirit, an intellectualised offshoot of the troubadour tradition; and as such they met and re-charged the dying mediæval lyric. The mediæval lyric was always associated with music; and Petrarch's own verses were sung throughout Italy by the accomplished lutenist Serafino dell' Aquila, for, while purely musical interest was polyphonic, verses were sung rather than read, after the same manner as popular ballads, where the words are the folk-singer's only concern, but the tune keeps the rhythm right. The choice of a tune was often left to the reader, as in 'The Paradise of Dayntie Devices' (1576), where the preface claims that the 'ditties' are 'both pithy and pleasant as well for invention as for metre, and will yield a far greater delight, being, as they are, so aptly made to be set to any song in five parts, or sung to an instrument.' Or else poems were written with popular tunes in mind. But lyrics were always to be sung rather than read; and Ronsard advises the student of versification to make his verses 'propre à la Musique et accords des instrumens, en faveur desquels il semble que la Poésie soit née; car la Poésie sans les instrumens, ou sans la grace d'une seule ou plusieurs voix, n'est nullement agréable, non plus que les instrumens sans estre animez de la mélodie d'une plaisante voix.'

It is obvious that in this association of the two arts poetry would benefit more in solo song than in polyphony; and this was realised by the more literary lovers of music. 'Me thinke,' then answered Sir Frederick in Castiglione's 'The Courtier' (1528), 'pricksong is a faire musicke, so it be done upon the booke surely and after a good sorte. But to sing to the lute is much better, because all sweetnes consisteth in one alone, and a man is more heedfull and understandeth better the feat manner, and the aire or wayne of it, when the eares are not busied in hearing any moe than one voice: and beside every little errour is soone perceived, which happeneth not in singing with company, for one beareth out another. But singing to the lute with the dittie (me thinke) is more pleasant than the rest, for it addeth to the wordes such a grace and strength that it is a great wonder.'

It will be seen that the natural outcome of all this activity would be a concentration on lute song, until a separate new art form was produced instead of just makeshift arrangements of madrigals or song of the folk-song type supported by strumming on an instrument, which is probably all that the earlier collections meant by singing to an instrument. To reinforce these tendencies there arose a number of neo-classical groups whose history is well known. Such were the Florentine Camarata, of which Caccini and Galilei were members, and the Parisian Académie de Musique et de Poésie, founded in 1571 by Jean-Antoine de Baif and Thibaut de Corville. It seems probable that in England a similar group centred round Campion. The principles common to all these neo-classicists are well stated by Caccini: 'They determined to place no value upon that music which makes it impossible to understand the words and thus destroys the unity and metre, sometimes lengthening the syllables, sometimes shortening them, in order to suit the counterpoint—a real mangling of the poetry—but to hold fast to that principle so greatly extolled by Plato and the philosophers: "Let music be first of all language and rhythm

and secondly tone," but not vice-versa; and, moreover, to strive to force music into the consciousness of the hearer and create there those impressions so admirable and so much praised by the ancients, and to produce which modern music through its counterpoint is impotent.* Solo song is here connected with the Greek lyric, which was originally declaimed to the lyre; and Campion definitely declares that 'the Lyricke poets among the Greekes and Latines were first inventors of Ayres.' Such theories were sure to be influential at a time when neo-classical revivals were so prevalent.

An attempt has been made to suggest some reasons why accompanied song should have advanced to so dominant a position in musical history at the end of the 16th century. Only the fringe of the subject has been touched; closer examination of the Italian, French, German, Spanish, Netherlands, and Polish lute schools gives exceedingly complicated results, for each country had its special problems and conditions. But it is clear that the change from polyphony to monody was essentially a neo-classical literary movement which found expression not in the quantitative and declamatory attempts of the bolder humanists but in an exaltation of popular rhythmic melody. (Italy offers some exception to this statement, but the situation there is extraordinarily complex, and exceptions are amplifications of the features noted above rather than contradictions of the general view put forward.) From these beginnings it is easy to see how the necessity of rhythm, which is the distinctive feature of the whole monodic movement, would lead to chord-writing in place of the modified counterpoint of earlier accompaniments to solo songs by composers like Richard Edwards (to take an English example once more), for whom solo song was of much less interest than vocal counterpoint. The important conclusion is that harmony did not begin with a Florentine group round about 1600, as the histories of music often imply, but grew up independently from monodic experiments all over the West of Europe, stimulated by a great variety of forces, social and intellectual. To explain fully the greatest change that has ever transformed musical thinking, research must realise much more clearly than hitherto that the Renaissance is the period above all others in which all phases of life and art are entangled and mutually influential.

THE CAMARGO SOCIETY: ITS PROBABLE INFLUENCE ON BRITISH MUSIC

BY M. MONTAGU-NATHAN.
(Hon. Secretary, Camargo Society)

The Camargo Society, founded in February last with the aim of producing original and classic ballets before a subscription audience, should surely be considered as likely to further the interests of British composition.

The production of ballet as a main function has within recent years been undertaken chiefly by the concern known as 'The Russian Ballet,' under the general management and artistic direction of the late and much-lamented Sergei Diaghilev. Subsequent to the initial season presented in pre-war days by that admirable

company, much artistic ground was traversed. Composers, dancers, and painters were recruited from various countries, and the arts they represented were accorded a due respect by the producer-in-charge. The policy of progressiveness certainly never suffered neglect, and in this connection one may affirm that if one ever heard criticism of these productions as a whole it was usually in respect of an altitude of 'brow' which seems by some strange physiognomical freak to have obscured the vision not only of those responsible for the more recent presentations but of their patrons as well.

There is no doubt whatever that the labours of Diaghilev and his collaborators have borne fruit in creating in England a public for the art of ballet—a public, moreover, which seems to evince a greater interest in the art itself than in the physical charms of those who take part in its production. And this was not always so.

It will be obvious that only in the narrowest sense can the Camargo Society be considered as a successor to that which was known as the Russian Ballet. It has not been formed for the purpose of reviving those works with which Diaghilev made us familiar. There happens to be a connecting link in that three of the greatest dancers who ever performed under his ægis have seats on the Society's administrative council, and that Mr. Edwin Evans, who was in close association with the great Russian, is to act as its musical adviser. But the administrative personnel has caused it to be publicly announced that a widely eclectic policy will be pursued not only in the choice of works to be performed but also as to those who will be invited to take part in them.

Its primary object is not, then, as some have supposed, to promote a British Ballet. Lest anyone should feel a sense of disappointment in regard to this, let it at once be said, as an offset, that the Camargo Society is not likely to suggest to performers appearing under its auspices that they should adopt a name which disguises their nationality—whatever that nationality may be.

The Society's main object is to keep alive the art of ballet, and, in general, to prevent anything approaching a condition of affairs such as that which the Stage Society undertook to remedy. At the period of this latter body's formation no self-respecting writer could bring himself to contemplate the authorship, or at all events the public production, of a dramatic work. The taste of the theatre-going public of that day had been nourished on the principle that, whilst flippant treatment of certain subjects could be tolerated in farce or musical comedy, serious reference to those subjects in a 'straight' drama must be taboo. That is what prompted Thomas Hardy to write, 'All I can say is that something or other—which probably is consciousness of the Censor—appears to deter men of letters, who have other channels for communicating with the public, from writing for the stage,' and that, also, is the foundation for Henry James's comment that 'this circumstance represents, accordingly, an impoverishment of our theatre. . . .'

The Stage Society's first mission appears to have been that of providing a medium through which Englishmen could contribute to the national drama at a time when no such avenue availed itself. Its present concern is, happily, rather to

* Quoted from W. J. Henderson's 'Forerunners of Italian Opera.'

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The Camargo Society is not confronted with a battle of this order. Recent manifestations of the art of ballet as seen in this country can hardly have given the impression that that art was being debased, and if it would not be just to say that Diaghilev found ballet in the condition of Cinderella, it cannot be denied that he left that art worthy to assume the position of a young and lovely sister of Opera and Drama.

Whether that position could be maintained without the aid of such an organization as that which I have the honour of serving it would be unsafe to conjecture, but the Society can, at any rate, do much towards safeguarding and consolidating it.

One particular region in which progress can certainly be sought is in the artistic education of those who are preparing themselves to take part in the production of ballet. In ballet, as in opera, performers have not in the past invariably revealed the possession in a high degree of aesthetic sensibility. As in the ballet there is a fusion of the three distinct arts of music, dancing, and that which is styled *decors*, and as it is maintained by the most serious supporters of the form that these arts are to be considered as in a condition of entire equality, it should be clear that no one can claim to be really worthy to take a prominent part in its production without first showing himself to be susceptible to the influence of all three of these arts.

A dancer who is influenced only by the rhythmic in music, a composer who is insensible to the work of a great scenic designer, a painter who cannot attune his production to the style or period of a given piece of musical composition—none of these can hope to succeed in contributing worthily to the production of a modern ballet. It may, indeed, be declared that when the three kinds of artist furnish considerable evidences of a reciprocal tendency in this particular and prove themselves to have developed a discerning appreciation of the other arts, then will the producer have secured at least an approach towards his artistic millennium.

Here is an ambition which the Camargo Society should undertake with hope and achieve with pride. What is to suggest that this can be accomplished?

We have, first of all, many composers in England who have won real distinction in symphonic music, and they have been afforded a splendid opportunity of observing what is required of them by ballet. Our young dancers, thanks to the ever-increasing scope and influence of wireless and the gramophone, are brought up in an atmosphere in which their appreciation of music can hardly fail to be in some measure improved. The modern British painter is not only displaying a more discriminating attention than his forerunners to the other arts, but is in process of elevating that of scene-painting and costume-design to a level it has not hitherto attained.

As an augury of the Camargo Society's association with this kind of progress one need only refer to a published announcement that one of the first novelties to be staged is to be the joint work of Mr. Constant Lambert as composer, Mr. Frederick Ashton as choreographer, and Mr. Augustus John as scenic designer.

This juxtaposition of names need no more be regarded as the outcome of an intention to be deliberately British than should the appearance of several Etonians in the annual boat-race be deemed to represent a desire to foist upon the Universities concerned a particular style of rowing. It affords one, indeed, an unusual pleasure to divulge what ought not to be a secret in referring at this appropriate moment to the fact that what brought these three distinguished artists together was a simultaneously expressed sympathy with each other's work. What could be more happy as an omen of the artistic success of 'Pomona'?

The Society will not, of course, confine its activities to the production of novelties of this kind. There are, for instance, works of the pre-Diaghilev period which may be deemed worthy of revival. Further, there is a very considerable scope of activity in the welding together of certain gems of literary, musical, and choregraphic interest which have not hitherto been associated one with the other. In addition, there will be an endeavour to encourage that form of choregraphic entertainment known as 'divertissement.' This type has already been exploited by a composer of such distinction as Lord Berners in association with the productions of Miss Penelope Spencer, and the encouragement of such partnerships should prove a fruitful source of artistic effort. And in this domain of the Society's activities further proof has already been furnished of an instance of that much-to-be-desired susceptibility to, and appreciation of, the other arts in Miss Ninette de Valois's choice of Debussy's 'Danse Sacrée et Danse Profane' (composed for harp and string quartet) as the subject of her contribution to that section of the proposed opening programme (in October) devoted to 'divertissement.'

Enough has surely been said to suggest to musicians as a body that there is every likelihood of the ballet becoming a permanent feature of musical life in this country, and that in the attaining of that position it can hardly fail to further the welfare of each of the component arts (and of those who practise them) upon which it depends for its material.

MUSICAL IMPRESSIONS AND CRITICISM

BY PERCY RIDEOUT

It may seem rather far-fetched to compare the reaction of an individual to music with the effect of light on a material surface. And yet if we remember that the colour of an object is due to its being the reflected part of the composite light falling on it, and that the remainder has been absorbed by the material, we shall see that there is a certain parallelism in the way we absorb or reject the influences that music has power to convey.

There is this difference, however, in registering the result: in the case of colour we take note only of the rejected portion of the light; we do not trouble about what is absorbed, whereas in appreciating music we usually define both parts of the experience, or acknowledge the presence of one and by implication the absence of the other.

Now in considering the action of light we do not rest satisfied with the plain phenomenon of colour. Obviously a material has not the power of generating light of a certain colour, and obviously the colour appears only when there is illumination.

So we set to work to experiment, and we find that sunlight is composed of various colours, and from that fact deduce the explanation that there is a process of absorption and reflection. It was therefore an acquaintance with the nature of light that solved the problem of colour.

Let us replace these items with music and the listener; let us, as it were, shine music on the individual and see what results.

He is able to tell us what he rejects or absorbs, because he is capable of expressing his own thoughts. Is there any value in his experience which will help us in assessing the character of the music? He knows what he likes or dislikes, but can he give us any indication of his state when he hears the music, or tell us what there is in the music to produce his reaction? Will he not be only telling us the effect it has on his emotions, describing *himself* in reaction, but not giving us a 'criticism' of the music based on a knowledge of himself and the component details which constitute the music? If so, his 'criticism' is an observation, not an explanation; an account of an effect experienced by him, but not an account of the music that caused it.

Many will say that to do more than this is impossible. *How* can all the manifold effects of music be identified with emotional characteristics or be capable of tabulation and be assigned their respective influences?

Yet it is surprising to what an extent we have already carried this tabulation. When we distinguish between a martial theme and the gentle pulsations of a cradle song we are recognising characters in the music. Energy and repose are characters; the qualities of cadences are characters; the factors of time and rhythm, the sweep of pitch-changes that build up a melody, the procession of chords that harmonize it—all these exist as characters. We undoubtedly generalise them in roughly-defined categories, since the rapid outpouring of transient emotions so dominates the consciousness that we have little opportunity as they pass by to contemplate the actual phases in their minute modifications. But still we do formulate them in a general sort of way, because we realise a logical sequence if it exists.

And if this logical sequence is not detected, is it because tabulation has failed? On the contrary, it is that which exposes the fault, for a logical sequence is registered as a sense of consistency in the emotions. The fault may lie in the music, but it may also be due to the limited experience of the listener. Thus, when a piece of music is acceptable we have evidence that this experience has been appealed to. It is no disparagement to the listener if his experience is not identical with that of the composer; much less is it necessarily a reason for depreciating the composer's music. So we reach a factor in the listener which limits his capacity of response and therefore his power of criticism. Such a person, if uncultured, is not qualified to judge the music; he cannot do it justly because something is in the music which is not in him.

A trained musician, however, may have acquired, by wide and prolonged acquaintance with music, a power to discern characters in it which enables him to dissect its details, expose its constructive features, and so account for its failure to satisfy his own emotional sequence. He is then faced

with the next step in his criticism; he must face the possibility that what does not appeal to him appeals strongly to another. The reverse may happen, and what appeals to him makes no appeal to another.

This next step carries him directly to the music itself; he must examine it critically. We will suppose he has no technical blemishes to point out—no clumsiness, looseness, or immaturity to deal with. The music is the work of an efficient composer so far as the manipulation of musical ingredients goes. What then remains?

Clearly he must estimate its emotional content and postulate some standard of acceptable emotions on which to found his judgment. The range of emotions he admits may be extensive and almost infinitely varied in gradation, but it will have to be limited. Here his greatest difficulty begins. Who will agree with his self-determined range? We must remember that he has left his personality behind, that he has ascended the pedestal of a judge. We have entrusted to his keeping the best standard of human advantage; and so his outlook must embrace not alone music, since the same measure will be applicable to any other art or form of behaviour. Human advantage is to be the ultimate objective of the critic's endeavours—human advantage in the wide, general sense of securing the maintenance of advantages already gained, and at the same time of advancing the level to a higher point if possible, in accordance with the consensus of opinion of those best capable of visioning prospective improvement.

Advantages of a material kind may at once be excluded, as these cannot be ministered to primarily by an activity that deals only with thought. Material consequences inevitably follow, but they occupy a secondary place, and we need not introduce them into the discussion.

He finds, then, that the factor that connects us with music is that of character—what we call morals, using the term in the meaning of behaviour, for an individual exists for us entirely as he behaves.

He finds that there is something in the music that arouses emotions that are already associated with characters of the mind. It is this something he has to expose, and on what he finds he will base his judgment; and this, in turn, will be regulated by the limitation of characters he has postulated. At this point it is necessary to consider some details.

Hitherto most writers have denied any association of morals with an art; at all events music has been but rarely allowed a place among the influences that touch upon morals. And yet we never cease to hear of its power to elevate the mind and refine the taste; we even assent in an indefinite way to the possibility of certain music doing the reverse. Apparently writers have circumscribed the idea of morals and have restricted its scope to matters dealt with by the various legislative codes in force from time to time. No authority on the subject has ever laid down this limitation. So we must suppose that in dealing with music it was found difficult to propound any system that took morals into consideration, with the result that the valuation of music remained a matter of ascertaining what kind appealed to those of presumably irreproachable character, and

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This would have been ample for the purpose if the results had been uniform; criticism would have been as easy as reading cubic feet on a gas-meter. Unfortunately, nothing has been more striking than the almost violent conflicts caused by the different verdicts recorded by different critics. The general historian alone has been free to a great extent from this charge, because his object has been to magnify the fame of musicians, and for him all 'great' composers are 'great.' On the other hand, the panegyrists of particular composers have often aroused suspicion by the very exuberance of their praise. As a consequence the 'like or dislike' principle is the only standard that remains in operation, and, as has already been said, this really tells us nothing about the music itself.

It seems evident that we have not discovered the correct aspect in which to view music, nor the requisite weight to be attached to the personal reaction of the listener. The two are obviously inseparable, for neither can exist without the other. The listener must understand himself as well as the music; for only by taking both forms of activity into consideration can the respective functionings of each be separately measured.

Perhaps it is better to avoid the term 'moral,' owing to its long-established significance in another connection. If we admit that the mental character is largely a matter over which the individual has no control—that is, it comprises proclivities inborn in the individual—we shall be less liable to verbal misunderstandings if we employ the term 'temperamental.' We need not stop to consider how far moral attributes are due to temperamental tendencies. It is sufficient if we note certain variations of temperament which are so familiar that they offer no ground for dispute, and these will probably cover the greater part of the fields touched by music.

Thus we all recognise the distinction between the safe man and the reckless man. We know that physical vigour and a meditative disposition are generally unallied. Spontaneous cheerfulness and chronic mysticism, self-centred introspection and breadth of outlook, are too contradictory to be often found in the same individual. And yet there is, especially in these days, a very common type of mind that exhibits the most unexpected combinations and contradictions. In this type we find that the affairs of life in general call into activity only the more ordinary features of the character, but there will be latent tendencies that remain unstirred by this environment. In the presence of any artistic means capable of arousing these opposite temperamental characters, particularly when there exists susceptibility to the powers of delineation possessed by music, it is only reasonable to expect to find these latent dispositions appealed to, if for transient moments only. Were this not the case, it is doubtful if music would make anything like the wide appeal it does among the average untutored public. The fascination of music probably rests on this power to arouse latent tendencies—tendencies which find no stimulation in the ordinary routine of life. Indeed, when the character presents a set frame of mind, a mind that we commonly call 'strong,' and one that can be measured in sharply-defined terms of

description, we rarely find the appeal of music noticeable; or if there is an appeal at all it is confined to some department of elementary musical expression which rather serves to accentuate the fields where response is absent. Since the outstanding quality of music is its power to arouse with equal ease the emotions proper to every phase of temperamental variety, these latent tendencies find in it a stimulus that otherwise may not be met with. A warning should be given against the prevalent prejudice that latent tendencies represent the baser part of the character. The better part may just as well be represented by them. Who could say, for instance, which of the passengers of a ship would, in the event of a disaster, exhibit heroic self-sacrifice, and which would display selfish, craven fear? It would take too long to enumerate the causes that have led to this complexity of temperament. It must suffice to direct attention to the racial admixtures brought about by conquests and intermarriage, and to the modified mental attitudes due to the spread of national idiosyncrasies.

We ask our critic then to form estimates of the reactive possibilities of his own nature and of the stimulative possibilities of the music. Both estimates will reveal limitations of field, and the two fields are unlikely to agree in all respects. We ought to feel satisfied that our critic makes due allowance for the dissimilarity and for the respective limitations.

We ought, in addition, to feel satisfied that the range of emotions he has prescribed for his guidance, and which he has accepted as embodying the characters suitable for securing the maintenance and possible improvement of the standard of human advantage prevailing at the time among the best representative sections of his nation, is neither too narrow nor too wide—not so narrow as to exclude the legitimate enjoyments of leisure, and not so wide as to embrace those qualities of sentiment that border on excess.

If we ask, further, that he shall demonstrate to us the features in the music that he identifies with the characters he alleges to be present, we shall have to be content for the time being with the most general explanations, for the subject has never been adequately studied with this purpose in view. The elements of musical construction are well known, their formative manipulation has been closely observed, but the emotional content associated with the built-up fabric has received but little detailed consideration. It is this aspect of musical art which should yield us valuable information as to its influence, and, incidentally, explain the phenomena of individual reaction.

The call for an inquiry of this kind arises in consequence of two special developments which have occurred in recent years. One is that the methods of disseminating music have enormously increased, and the other is that music itself has enlarged its boundaries of expression to include sentiments never admitted by former generations. Should music become established as a fundamental national influence, instead of, as heretofore, the privilege of a cultivated section, with millions of individuals insisting on what is acceptable to their taste and being provided with what substantially they prefer, the character of this dietary needs to be examined.

To those who consider that the art of criticism stands in no need of amendment may be commended the concluding paragraph of James Huneker's study of Franz Liszt (p. 438). He says:

'I have written more fully of the pianists that I have had the good fortune to hear with my own ears. This is what is called impressionistic criticism. Academic criticism may be loosely defined as the expression of another's opinion. It has decided historic interest. In a word, the former tells how much *you* enjoyed a work of art, whether creative or interpretative—the latter what some other fellow liked. So accept these sketches as a mingling of the two methods, with perhaps a disproportionate stress laid upon the personal element—the most important factor, after all, is criticism.'

THE USE OF ORGAN WITH ORCHESTRA

BY ROBERT H. HULL

Although organ recitals have achieved a fair popularity within recent years, concertos for organ with orchestral accompaniment are still rarely heard. Despite several attempts to account for this anomaly, certain features of the problem are not yet satisfactorily explained.

At first sight it looks as though everything pointed to favourable conditions for the production of these works. In this country there are numerous executants whose outstanding ability qualifies them for solo performance. Most of our concert halls are equipped with organs which, though occasionally distinctive for their harshness, are none the less fit to be played, granted an intelligent discretion in their use. The concertos themselves are not lacking in musical justification. There is a sufficiency of competent conductors and orchestras. Yet notwithstanding so many positive elements, the neglect persists. Why?

It is said that the public does not care for organ concertos at orchestral concerts. There are one or two points tending to contradict this simple explanation. Concertos for the organ are played so infrequently at orchestral concerts that no real evidence exists for a categorical assertion that the public does, or does not, wish to hear them. What evidence there is indicates that when such concertos are played at Queen's Hall or elsewhere the reception is appreciative. Popular applause (always an insecure criterion when unsupported by independent proof) does not provide a basis for conclusive argument one way or the other, considered in the light of occasional performances of Handel's Concerto No. 10, in D minor, or Böellmann's 'Fantaisie Dialoguée.' One grants that. The point is that, even with this allowance, the symptoms are not unfavourable to the chances of less conservative experiment. Still less do they bear out the contention that the public will not have organ concertos at any price.

The variety of organ concertos at present heard at orchestral concerts is quite insufficient to allow audiences to form any sound opinion upon the subject. At Queen's Hall, for example, it is regrettably uncommon to hear any concerto other than the Handel work already mentioned. As the soloist is invariably a musician of approved competence the policy of repetition cannot reasonably be laid to his charge alone. Inquiry shows that the orchestral parts of other, and equally

pleasant, Handel concertos are in print and readily available. Yet one hardly ever hears these concertos except, in an adapted form, at organ recitals. There they generally make so agreeable an impression that one is surprised that there should be so few chances to hear them with orchestra as the composer intended.

The majority of the best organists and conductors are conspicuous for their enterprise in all musical affairs. This factor limits the chances of their being involved in a conspiracy to uphold the present negative policy. There is another explanation which may conceivably meet the case.

Among people who profess an interest in music to the extent of buying tickets for concerts there is a definite section whose chief concern is with the spectacular element. Their care is more for the mannerisms and general deportment of a soloist than with the music he plays. The more flamboyant his gestures the better they are pleased. One need not elaborate the theme. These people, and their conversation, constitute a peril well-known at concerts. It may be, though, that their taste for gymnastics has to be considered, touching the matter of publicity. No doubt from this standpoint a pianist or violinist is best able to satisfy their demands. Even if his abilities are not first-rate he can rely upon the exercise of histrionic attraction, and occasionally pursues this course to the great delight of the audience and himself.

Compared in such terms of publicity, an organ soloist is likely to be thought a poor creature. Factors of geography contribute to hide his hands and feet from the gaze of those who are greatly of a mind to see these features in operation. His chief aid to expression is through the means of music rather than by visible acrobatics. And it is possible that this stricter æstheticism does not carry conviction in the quarter we are discussing.

The foregoing speculation is not meant to suggest that there should be the slightest concession to the inartistic demand for physical manoeuvres. My aim is simply to point out that this demand admittedly exists, and may partly account for a preference, in popular esteem, for soloists of the more exhibitionistic kind.

It is sometimes alleged that orchestral tone is so far reproduced in organ registration that an organ concerto possesses severe limits of tonal contrast. The objection is mainly theoretical. Except for those particulars in registration whose design is purposely orchestral the supposed overlapping is negligible. To hear a capable soloist playing an organ concerto with orchestra is to realise how very small is the danger of monotony in this respect.

The accusation has been heard that there are few organ concertos worth playing, and practically none among contemporary music. The classical organ concertos, of which there are a fair number, are capable of defending themselves against this form of attack. It is more exact to say that the modern field is limited. Hindemith's Concerto does not suit every taste, and the others, except the worst, are rather specialised in their address. Here a suggestion may be in place.

Among contemporary British composers there are several—e.g., Frank Bridge, Vaughan Williams, Herbert Howells—whose capacity to write intelligently for the organ is exceptional. If so far they have confined themselves to smaller works it is

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probably because organ concertos have not hitherto been welcomed as a regular item in concert programmes. The scope offered by this form of composition is undeniably attractive, and might well commend itself to present-day composers. Once a precedent has been established the old tradition that organ concertos are unwanted is likely to perish as it should have done years ago.

Otherwise the appearance of a gentle illumination in the organ loft at Queen's Hall will continue to portend nothing more substantial than a gracious addition to the 'Enigma' Variations, or 'Saturn,' or a selection of other valued acquaintances, with Handel's D minor Concerto as an occasional treat. Without wishing to belittle the value of these essential manifestations, one would suggest that the organ, at Queen's Hall and elsewhere, might happily be allowed sometimes to play a more important part; and to reveal the dignity which, granted the opportunity, it is remarkably competent to sustain.

Occasional Notes

The prospectus of the B.B.C. Symphony Concerts contained a page of press notices. In the ordinary way there would be no matter for comment in this fact; but for once in a way such notices serve a useful purpose. Readers will remember that most of the critics appeared to be unable to praise the New York Philharmonic Orchestra without at the same time going out of their way to belittle English orchestras. That the conditions obtaining in the U.S.A. and in England differ widely, and are all to the advantage of American players, made no difference. The less balanced notices plainly implied that such a thing as a really good English orchestra didn't exist, never had existed, and couldn't possibly exist until a few millionaires came to the rescue. Yet during the past few seasons, even severe critics had professed to find a good many merits in the Hallé Orchestra; and the playing of a London orchestra under Beecham at the Delius Festival drew praise of an unreserved type. The B.B.C. prospectus very happily reminds us of what those who recently decried English orchestras said not many months earlier about the B.B.C. Orchestra. The following bouquets are from a dozen London critics:

'There is no question of its high quality, which is due not merely to regular rehearsal, but to the exceptional capacities of its members and to the care which they bestow on their playing. They play like an orchestra of soloists who have forgotten to obtrude their solo personalities.'

'Sir Henry Wood was splendidly served by his players. One felt again that orchestral music is going to be a vastly different thing in London this winter than it has been for many a long year.'

[Then follow detailed tributes to the component parts of the orchestra.]

'The B.B.C. Orchestra, now fit for all emergencies, played beautifully.'

'Here at last is an orchestra capable of expressing the most various and subtle differences of emotion, from quiet to thrilling, from grave to gay... The playing of the 'cellos was probably the outstanding feature; in the Franck especially it was sheer perfection.'

[At this point we recall the fact that the writer of this eulogy was one of the most emphatic of the damners of English orchestras. Not content with saying that the New York body was the best of the visiting orchestras (an opinion with which everyone would have agreed), he added (we quote from memory) that the American orchestra excelled those from the Continent as greatly as the Continentals excelled the English—a gratuitous comment that simply cannot be squared with his remarks quoted above, nor with his rapturous praise of the playing at the Delius Festival. Need critical standards wobble up and down so fantastically?]

'There was that about the Good Friday performance of 'Parsifal' (concert version) that made it an experience willingly to be remembered. The B.B.C. Orchestra has set a standard, by their playing at this concert, that they will be judged by in the future, one that is, indeed, heartening to see reached.'

'... this magnificent orchestra... we can feel now that we have a permanent orchestra of the highest class.'

'The orchestra played admirably. *If it had been a band of foreign players there would not have been an empty seat, and the applause would have been twice as great.*' [Our italics.]

'What players these men of the B.B.C. Orchestra are! ...'

'The playing of the strings in the Brandenburg Concertos was as good as any since we last had a foreign orchestra here, and the whole orchestra played very finely in the Symphony.'

'There is no finer playing to be heard now than that by the B.B.C. Orchestra.'

Now these handsome things were written, not about players recruited at fabulous expense from the Continent, conducted by an even more costly star from Italy, but of English (mainly London) players, directed by Sir Henry Wood.

If they deserved such praise (as we maintain they did), they deserved also better treatment than the series of backhanders dealt them by certain of the critics in writing of the New York Philharmonic.

In order to avoid misunderstanding we add that we have never grudged the American players or their conductor a word of the praise accorded them. What we object to is the cry of 'stinking fish!' that is raised so often concerning English music and musicians. In fact, if comparisons are to be made, we don't mind expressing the view that not one of the visiting orchestras could have tackled the exacting programmes at the Delius Festival (they were largely made up of new and unfamiliar works) so successfully as did the London players. An achievement of this sort is worth a good many more marks than the finished playing of stock works. So when next London entertains orchestras from abroad, let us by all means hand them the bouquets they deserve, at the same time throwing, not a half brick, but a stray blossom or so to the best of our own orchestras.

Discussion concerning the distribution of press tickets for concerts has not been confined to this journal. The question arose recently in connection with the *Sunday Times* musical columns. Readers complained that Mr. Newman had written no notice of the second 'Ring' cycle at Covent Garden.

The editor replied that the Covent Garden management sent no tickets for any but the first performance. As a different cast appeared in the second, this is obviously bad policy, besides being hard on the performers.

The July *Monthly Musical Record* contained some editorial comments that call for a few words. Sir Charles Strachey is quoted as having said, apropos of the *Sunday Times* case, 'the moral seems to be that it is high time to abandon the system under which musical and dramatic criticism is given in return for free seats.' Is this a fair and logical way of putting the case? If a concert notice is to be regarded as a *quid pro quo*, there is something to be said for the *Monthly Musical Record's* view that the fact of a critic's seat not having been paid for 'must affect to some extent his attitude and judgment.' But we have not observed that musical and dramatic critics as a body are reluctant to be frank when adverse comment has seemed to them to be called for. Our contemporary thinks that 'if the newspapers bought seats for their representatives the result would be keener tone instead of the somewhat sluggish complaisance we find in some quarters.' This is to be doubted, and for a good reason. It is common knowledge that hardly a single music critic (perhaps not one) has escaped the experience of having his more drastic notices watered down, sometimes owing to the editorial fear of a libel action, but more often because of a possible adverse effect on the advertisement columns. The fact of the critic's ticket having been bought would remove neither of the editorial fears. Where 'sluggish complaisance' is shown (as it sometimes is) the blame must be shared between the critic and his editor; the former is built that way, or has had his keenness taken out of him by a too cautious or too commercially-minded editor.

Moreover, is the publicity gained by the concert-giver balanced by the news-value of a criticism? We doubt it. The newspaper public eager for gossipy personal paragraphs concerning musicians, is undoubtedly large, whereas the proportion that wishes for serious discussion of music and its performance is comparatively small. A newspaper of the widely-read type might drop all its concert-notices for a month and suffer little in circulation, but the absence of such notices would materially affect the singers and players, if only because the critics provide material for quotation in prospectuses and advertisements. (Even adverse notices, skilfully adapted by the omission of a few words, may be made into eulogies!) On the whole, then, it seems that the present system is so one-sided in its benefits that we may say of concert tickets that it is more blessed to give than to receive them.

However, carry Sir Charles Strachey's suggestion further: If a journal ought to buy tickets for its critics, it ought no less to buy copies of new books and music for its reviewers.

Can a book review of the first order be regarded as a mere 'return' for a free copy? Is (say) Mr. Arnold Bennett's attitude towards the books awaiting his judgment affected by the fact that they haven't cost him or his editor a ha'penny.

No; the conclusion of the matter is surely this: Free press tickets, and free review copies of books,

music, and gramophone records are, if wisely distributed, the best and cheapest form of advertisement. Best, because (strange though the fact may seem) even an unfavourable notice may do the reviewer good, not only because it is publicity, but also for the reason that one man's meat is another man's poison. Condemn a thing as bad, and you recommend it to the people who like bad art of that kind. (Our own personal experience as a reviewer has long ago taught us that the surest way of bringing about the speedy death of a bad new work is to say nothing about it. Review copies are, then, the best form of expenditure on advertisement. And they are the cheapest, obviously. For a half-page review of a work that costs but a few shillings is no uncommon feature in this journal, whereas the same space in the advertisement pages would cost—we forget, if we ever knew, but anyway, more than a few shillings. We agree with the *Monthly Musical Record* that the carrying out of Sir Charles Strachey's suggestion would 'tell severely against all minor aspirants for publicity,' and that 'the reading public would benefit by a stricter elimination of inconsiderable performances.' But these 'minor aspirants' and 'inconsiderable performances' bring revenue to the advertisement side of a newspaper. The regular principle, 'no ticket, no notice,' would become 'no notice, no advertisement' as a result of that 'strict elimination.'

'Major performances would benefit by a handsome revenue from the sale of press tickets,' says our contemporary. Yes, if all the journals were so anxious to include a notice that they were prepared to buy tickets. We believe there is so much virtue in this 'if' that performers and concert agents will prefer the certainty of wide publicity bought at the cost of a few seats, to such stray notices as would result from the sale of fewer.

Finally, the *Monthly Musical Record* asks: 'What is the origin of sending two tickets to the writers of musical criticism?' That's an easy one: the second ticket is to induce him to come by making it easy for him to bring her.

Mr. Robert Mayer's Concerts for Children will be resumed on October 18, at 11, at Central Hall, Westminster. Dr. Malcolm Sargent will again conduct and comment. Some symphonies hitherto heard in part will be given complete; and modern composers will receive a good show: Elgar ('Enigma' Variations—a happy choice for concerts of this kind), Vaughan Williams, Bax, Bliss, Ethel Smyth, and Strauss ('Till Eulenspiegel'—another good shot). The soloists are of the first rank; and we are glad to see that choral interest will not be forgotten, as the Oriana Choir will turn up one Saturday and sing old and modern part-songs. In addition to this Central Hall series. Children's Concerts, with the same orchestra, conductor, and direction, will be given at Tottenham, People's Palace, Wembley, Wimbledon, and Battersea. Full particulars of all these beneficent activities are to be had from Mr. Mayer, at 120, Fenchurch Street, E.C.3.

Music played a big part in the ceremonial opening of the City Hall at Brisbane. Among the works performed by the Queensland State and Municipal Orchestra and a specially organized choir were the

Choral Symphony for choir and orchestra, by Mendelssohn, and Mendelssohn's Sampson, by Charles Jordan and Mr. Sampson, first recital (Willis), a stops. Is this count for the Ch much use to be a st consider i National c concert.

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Choral Symphony, Glazounov's Triumphal March for choir and orchestra, Elgar's 'Pomp and Circumstance' No. 1, and 'The Music Makers,' and Mendelssohn's 'Hymn of Praise.' Mr. George Sampson, the conductor of the Orchestra, was in charge of most of the items, with Mr. E. R. B. Jordan and Mr. Leonard Francis as colleagues. Mr. Sampson, who is also City Organist, gave the first recital on the rebuilt and enlarged organ (Willis), a five-manual with seventy-six speaking stops. Is that Glazounov March ever played in this country, by the way? It was written for the Chicago Exposition of 1895, and makes much use of 'John Brown's Body.' It ought to be a stirring item; perhaps the B.B.C. might consider it for a Queen's Hall occasion when the National Chorus is taking part in a miscellaneous concert.

The Royal Philharmonic Society announces eight concerts for the coming season, with strong attractions on the solo side, and, for conductors, Beecham, Julian Clifford, Eugen Szenkar, Talich, Barbiroli, Casella, Wood, and Ansermet—a list that suggests programmes out of the ordinary.

Music-making in remote parts of the Empire has an interest of its own, and we note with pleasure a concert given by the Kingston (Jamaica) Glee Singers' Society, a body in its twenty-first year. At their last concert they sang madrigals and part-songs by Gibbons, Dowland, Elgar, Macfarren, H. Arnold Smith, Sowerbutts, Schubert, &c.; on the instrumental side was Bach's Concerto for two violins—an excellent programme which, the *Jamaica Times* says, 'Charmed Capacity Audience.' Mr. George Goode is the conductor.

A notable record of long service has just been completed by Mr. Albert Mellor, senior assistant music master at Eton College. Mr. Mellor was appointed organist of the Lower Chapel in 1876; in 1885 he became assistant organist to the College Chapel under Barnby; and 1917 saw his appointment to his present post of senior assistant music master. Concurrently with his College duties, he has carried out those of several church appointments: St. Mary's, Datchet (1879); St. John's, Eton (1893); and Windsor Parish Church (1897). At the College Mr. Mellor has served under four provosts, four headmasters, and four precentors; he has seen, and has played a prominent part in, the development of the musical life of the College from small beginnings to its flourishing state at the present day, when about two hundred boys receive lessons. Our columns recently contained a review of Mr. Mellor's interesting 'Record of the Music and Musicians of Eton College' (Spottiswoode).

A Vancouver correspondent, in an interesting letter, tells us that the purchase of music in that place is not always so easy as it might be. He rang up one of the largest music stores in the city, and asked for a copy of Brahms's 'Requiem.' The reply was: 'I think we have a copy. What key do you want it in?' As, after all, they had no copy, inquiry was made at another large music dealer's, the answer being: 'We haven't got it separately, but we might have it in a volume of his music.'

The following appeared in a recent issue of the *Film Weekly*:

EARLIEST THEME SONG

'Here's a question for you. What would Purcell, who died in 1695, have said if anyone had told him that among his mass of important musical compositions he had written a theme song?

'Yet so he had—although it had to wait over two centuries to attain that proud status. ['Proud status' is good!] In Maurice Elvey's colour-talkie of 'The School for Scandal' the theme-song is Purcell's 'Passing by.' Sir Peter Teazle sings it to the girl of his choice—while she and Joseph Surface laugh behind his back; it is played on a spinet in the room below during the quarrel; and the band plays it at Vauxhall Gardens when they part.

'An English tune "plugged" for a change!'

Our contemporary must watch its step! 'Passing by'—a song that has at last found its fitting sphere—was not written by Henry Purcell, but by a living composer with (if we remember aright), a double name, one half of which is Purcell. We are glad that 'Passing by' is being 'plugged' in a cinema; the fact encourages a hope that concert-singers and wireless performers will no longer inflict it on the musical public.

From *The Etude*:

'It may be said of him that his keenly sensitive nature was such that he instantly and fluently translated his emotions into music. His abundant technic helped him in this, of course—but other composers less successful have had elaborate technic. When he was composing he seemed to forget the technical bonds, and only in his careful revisions did his acquired knowledge come into effect. Whether it was the —, the —, or —, his only thought was to tell musically the beauty he saw with his mind's eye. Some themes he retained in his psychic laboratory for years before he employed them.

'This is said to be true of —, a melody which seemed to be searching around for words. The words were found later, and the song came into being in the modified form made necessary by the text. Who knows what hand of fate guides such things in the firmament of art?'

And who would suspect that the composer referred to was Ethelbert Nevin, and that the song kept in psychic cold storage for years was 'The Rosary'?

'It is a curious fact that Richard Wagner, one of the greatest composers that ever lived, went through life under the shadow of the unlucky number thirteen. His very name carries thirteen letters. This meant that from the day of his christening he was under the jurisdiction of the ill-omened number. But he made a success out of life, and gave to the world some of the most powerful music and certainly the most powerful operas in existence.—Louis Winsky in 'The Etude.'

To what further lengths might Richard not have gone, had he escaped the handicap of that ill-omened number!

Still more light and leading from *The Etude* :

'In discussing a "canon" let us get rid of the idea that it has anything to do with the military weapon of that name (which, by the way, is spelt with two n's).'

Music in the Foreign Press

D'INDY, LISZT, AND OTHERS

Le Monde Musical has contained excerpts from d'Indy's recollections, which were recently published in *Les Annales*.

Speaking of his conversations with Liszt at Weimar, in 1873, d'Indy declares :

'He taught me much that was invaluable. It is to him that I owe the initial idea and the plan of the Course of Composition which I started twenty years later at the Paris Schola Cantorum. I had intended to stay at Weimar less than a week, but stayed three months, so as to avail myself of his tuition.'

Franck had given d'Indy two copies of the score of 'Rédemption,' one for Liszt and the other for Brahms. Here is d'Indy's narrative of his meeting with Brahms :

'I rang at the door of his cottage. He himself opened. I recited a sentence in German which I had carefully learnt by heart, and gave him the score I was carrying. He stood in the doorway, did not invite me to come in, took the score without a word, and put it down on a table. I asked him whether he spoke French. He replied with a very dry "Nein!" I tried to tell him how happy I would be if he would kindly play me one of his recent works. As unbending as Justice, he replied, "Ich spiele kein Klavier."

One day d'Indy expressed his admiration for Massenet's 'Marie-Magdeleine.' Massenet retorted to him : 'Of course you realise that I do not believe in all this cheap religious stuff [*bondieuseries*]; but the public like it, and we composers must always give the public what they like.'

THE TRUTH ABOUT WAGNER'S AUTOBIOGRAPHY

In the July *Musik*, Julius Kapp writes :

'Shortly after the publication of a libel in English entitled "The Truth about Wagner," in which the legend of a suppressed Autobiography (arisen when the first edition for public use of the Autobiography appeared, in 1911) is brazenly used as a foundation for attacks against Wagner's widow, Siegfried Wagner provided me with a copy of the privately printed edition of 1870, to which was added a hitherto unknown complement—a fourth part consisting of a hundred and forty-three pages, privately printed at Bayreuth in 1881. These documents finally dispose of all libellous assertions, and of the legend that the "suppressed" autobiography began with the words, "I am the son of Ludwig Geyer." Fourteen passages in all have been suppressed or altered in the edition of 1911; eight of the fourteen consisted of disparaging remarks against the Wesendoncks. One referred to Karl Ritter's domestic misfortunes. Two were directed against Niemann, the singer; one against a composition by Draeseke, and the remaining two against Dustmann and Bülow respectively.'

The full genuine text of these fourteen passages is given, side by side with the altered or abridged versions of 1911.

CHERUBINI

The June *Bollettino Bibliografico Musicale* is devoted to Cherubini. The biography is written, and the catalogue of works compiled, by Giacomo Saponaro.

ALBAN BERG

In *Le Ménestrel* (July 11-25), A. Machabey devotes a very instructive essay to Alban Berg. His principal points are :

'The opera "Wozzeck" is one of the most significant works written of late years in Central Europe. The score, as regards structure, is a prodigy of imagination and of thoughtfulness; and as regards texture and treatment, a prodigy of minuteness and research. A remarkable fact is that although the doctrine of the "twelve-tone system" prescribes a very strict discipline, the respective individualities of the composers who adhere to it are very clearly asserted; e.g., whereas Schönberg solves the new problems by achieving miraculous feats of balance, Berg solves them by virtue of his flexibility as a melodist and humorist. He is essentially a melodist. His music is less tense, less rigid, less purely scientific than Schönberg's, more fanciful, and now and then slightly more sensuous.'

JULES RENARD AND RAVEL

In the same periodical (August), Henri Bachelin quotes excerpts from Jules Renard's diary :

'On November 19, 1906, Renard sets down that he heard of Ravel's intention to set some of his "Histoires Naturelles" to music. The following dialogue between him and his informant ensued :

"What impression does this make upon you?"

"None whatever."

"What message can I give him from you?"

"Anything you like. Give him my thanks."

"Wouldn't you like him to play you his music?"

"Certainly not!"

'A couple of months later, Ravel called upon him. Renard wrote in his diary :

"I told him how ignorant I was, and asked him what he had been able to add to my 'Histoires Naturelles.' He replied that his object was not to add to them, but to interpret them."

"But what connection . . . ?"

"To express in music what you express in words when, for instance, you are contemplating a tree. I think and feel in music, and I should like to think and feel the same things as you do."

'Of course,' Bachelin adds, 'Renard himself acknowledged that music meant nothing to him. For instance, in 1902 he had noted in his diary :

"Debussy's 'Pelléas et Mélisande'—dreadfully tedious. Mere sung conversation. I stood awaiting a rhyme that never came. And those successions of notes! The noise of the wind. I'd rather have the wind . . . let's leave it at that; in music, I can enjoy nothing but a tune that recalls a tune to me.'"

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RAVEL'S 'BOLERO'

In *Le Monde Musical* (June 30), Pierre Capdevielle writes:

'When listening to "Bolero" you are amused at first. After a time, you begin to find the joke too protracted; you grow impatient, irritated; but the moment comes when you are conquered for good. The potency of "Bolero's" rhythm acts very much as does that of certain parts of Stravinsky's "Sacre du Printemps," or, again, Honegger's "Pacific 231." But Ravel's conscious aim does not seem to have been to exploit the effectiveness of a monotonous, invariable rhythmic pattern. He intended to achieve an "oblong" shape, together with a constant increase in both height and intensity. He saw that this ascent required the support of a foundation as unyielding as adamant, and this foundation was provided by the persistent rhythm. But his choice of a rhythm seems to have been pure prank. He has so thoroughly mixed and fused farce and science that "Bolero," I think, has outgrown his original intention.'

PENTATONY IN JEWISH MUSIC

In the *Zeitschrift für Musikwissenschaft* (June-July), Herbert Loewenstein describes the pentatonic character of an old Synagogue tune (printed in 1518), and compares the patterns in it with patterns to be found in early Greek, Syrian, and Gregorian tunes. Whether this pentatony is a survival from early Jewish music is a question that cannot be answered with certainty.

M.-D. CALVOCORESSI.

The Musician's Bookshelf

'Early Keyboard Instruments from their Beginnings to the Year, 1820.' By Philip James.

[Peter Davies, 30s.]

'Musical Instruments and their Music, 1500-1750: II. The Viols and other Bowed Instruments.' By Gerald R. Hayes. With an Introduction by Arnold Dolmetsch.

[Oxford University Press, 10s. 6d.]

The almost simultaneous appearance of these two books is a pleasant reminder of the great revival of interest in old instruments and music—one of the most hopeful features of the present day. For the revival is not a mere display of antiquarianism. It has led to such delightful concerts as those given by the Société des Instruments Anciens (we are glad to hear, by the way, that gramophone records have lately been made of some performances of the Société) and to the broadcasting and recording of harpsichord playing; and it has even attracted composers, de Falla having written a work for harpsichord and orchestra, Delius some harpsichord solos, and Herbert Howells a delightful suite for the clavichord.

Mr. James opens with a brief yet comprehensive account of the evolution of keyboard instruments (the organ excepted); then follows a list of makers and sellers of such instruments in the British Isles up to 1820—a very valuable feature; and the work ends with sixty-five collotype plates taken from illuminated MSS., prints, &c., and in many instances from photographs of the finest instruments in the private collections and museums of

Europe and America. A few debatable points are argued. Mr. James recalls the lively discussion in *The Dominant* as to whether Bach wrote the 'Forty-eight' for the clavichord or harpsichord. After showing the weak points in both sides of the dispute, he sums up by expressing the common-sense view that 'there will probably never be a final settlement of the much-debated question, but it is at least a constructive suggestion that both instruments were used.' Bearing in mind the marked difference in style that exists—especially in the Preludes—it is pretty clear that Bach sometimes wrote with one of the two instruments specially in mind. And so far as performance was concerned, it is a natural assumption that the choice of instrument was often determined by the size of the room and the company. As Bach's house was well supplied with instruments (the inventory of his belongings at the time of his death shows that he owned one clavier, four clavecins, two lute-harpsichords, and a spinet) we may imagine that so practical a musician played the more delicate and intimate instruments in small rooms and the harpsichord in a large. Mr. James is warmer and more positive when he deals with the familiar musical hen-or-egg question: Which came first, development in music or in the instruments? He quotes Prof. Dent to the effect that 'it is a mistaken view of history to suppose that makers of instruments preceded composers in the discovery of new possibilities. It is only the second-rate composers who are stimulated by mechanical invention; the great composers imagined new possibilities, and it is they who suggest to the instrument-makers the directions in which they can improve their wares.' On the other side he quotes Mr. Hayes's view (in vol. I of 'Musical Instruments and their Music') that 'the characteristics and qualities of the instruments that were available have always governed the inspiration of composers. The instruments came first, the music followed.' Mr. James dismisses this summarily with the remark, 'It might as well be said that with the invention of chairs we learned to sit down.' Yes; but is it not conceivable that some prehistoric craftsman showed his fellows that by using a new contrivance of his they might sit better, more comfortably, and also more elegantly? And there must have been a point in the history of sitting when folk realised that to support themselves on some kind of structure, more or less adapted to their anatomy, was better than to sit on the ground. In the main Mr. James and Prof. Dent are right, but instrument-makers have been sufficiently enterprising, and have placed composers under their debt often enough, to justify Mr. Hayes's view—if only he had written 'sometimes' (or even 'often') for 'always.'

It is hardly possible to overpraise the pictorial side of this handsome volume. The most beautiful of the old instruments make our upright pianoforte seem an inelegant affair. One wonders if it need be so. Anyway, the exquisite art lavished on the keyboard instruments of the past reminds us that with the coming of mass-production and the hire-purchase system, went something that money can never buy. There were freakmongers, of course, even in the best days of the craft—makers who sought to combine the instrument with a bookcase or a side-table; and plate LXIII. shows an English

square pianoforte of 1775 in which the designer was evidently so concerned with the inlaying of expensive woods that he overlooked or disregarded a vital practical point: there is no recess for the legs of the player! Oddest of all, however, is the picture of a cabinet pianoforte (Amsterdam, c. 1810). This is an example of the lengths to which makers went in copying the fanciful shapes of furniture, the result being known as *Pyramidenflügel*, *Lyraflügel*, and *Giraffenflügel*, the plate showing the last-named. Imagine a keyboard supported at each end by a lion's head and claw, with its backboard running up on the left-hand side to a high scroll, and you have the 'giraffe' pianoforte—a really good name for so monstrous a design.

In Mr. Hayes's work the text is the main thing—the boiling down of a formidable four-page list of authorities that begins with a work dated c. 1448 and ends with the *Musical Times* of February, 1926. Here, in short, seems to be everything that the most exacting student is likely to need in the way of information concerning the families of the viol, lyra, rebeck, and violin, plus such isolated forms as the tromba marina, the one-stringed fiddle, the hurdy-gurdy, and the crwth or crowd. The mass of learning is aerated by the numerous extracts from old writers. Thomas Mace is, as usual, a delight. Hear him opposing the violin, which on its introduction into England was held to be an ungentelemanly instrument, fit only for a common fiddler. Mace's dislike was prompted mainly by what he regarded as its ill-effects on composition. He says that with the consorts of viols

'... our Great Care was, to have *All the Parts Equally Heard*; ... But now the *Modes and Fashions* have cry'd *These Things* down, and set up a *Great Idol* in their room; observe with what a *Wonderful Swiftness* They now run over their *Brave New Ayres*; and with what *High-Priz'd Noise*, viz. 10, or 20 *Violins*, &c., as I said before, to a *Some-Single-Soul'd Ayre*; it may be of 2 or 3 *Parts*, or some *Coranto*, *Serabrand* [*sic*], or *Brawle* (as the *New-Fashion'd Word* is) and such like *Stuff*, seldom any other; which is rather fit to make a *Man's Ears Glow*, and fill his *Brains* full of *Frisks*, &c., than to *Season*, and *Sober his Mind*, or *Elevate his Affection* to *Goodness*.'

He objected, too, to the bad balance that resulted from the combination of several violins with 'one Small Weak-Sounding-Bass-Viol': even if the bass were of 'Harpsicon, or Organ, ... or Theorboe-Lute ... The Scoulding Violins will out-Top Them All.'

We should like to know more about Nicola Mattei, who descended on England from some unknown Continental spot round about the year 1672, and was described by Evelyn as a 'stupendous violin' whose playing resembled 'the consort of several instruments.' He taught both violin and the guitar, and Mr. Hayes thinks that Playford had in mind Mattei and his attempts to popularise the latter instrument when in the preface to 'Musick's Delight on the Cithern' he says that 'Not a City Dame though a *Tap-Wife*, but is ambitious to have her *Daughters Taught* by Mounseieur La *Novo Kickshawibus* on the *Gittar*.'

There is plenty of interest for the average reader in the section on 'Independent Forms,' with its description of the Tromba Marina, the queer medieval instrument that, as Mr. Hayes remarks, 'lived on for simple folk in rustic music and was known as the Bumbass and "Basse de Flandres." It has revived to-day as the one-stringed fiddle so popular with street performers, a form that has long existed in Japan. In the past ages it was sometimes transfigured into the Bladder and String, and upon this the lamented George Chirgwin was the last great virtuoso.'

To many it will come as a surprise that the Hurdy-Gurdy was not a mechanical pipe organ but 'a true member of the family of bowed instruments, but one in which the bow has become of infinite length, being formed by the circumference of a wheel. The notes are made, not by pressing on the strings directly with the fingers, but by means of wooden, or ivory, keys that are applied from below by the player's left hand, falling away under gravity as soon as released.' There is a good deal in a name, and probably the decline of the instrument was not entirely unconnected with the dropping of its original sonorous title of Organistrum in favour of the undignified modern label. At an exhibition of musical instruments held at Olympia some years before the war we saw a mechanical violin which was clearly an application of the principle of the organistrum. It struck us as being sufficiently successful to justify the belief that a player-violin might some day rival the player-piano. Has anything further been heard of this invention?

In this review we have been able to do no more than dip into Mr. Hayes's volume, and we have made a point of mentioning a few of the matters most likely to send the average reader to the book; the specialist will need no inducement. It remains only to add that Mr. Dolmetsch contributes a preface in which, brief as it is, he contrives to drag the tail of his coat invitingly. We disagree to some extent with all of his statements save one—that in which he says of Mr. Hayes's book, 'It will prove of inestimable value to all interested in this fascinating subject.' It will; and its thoroughness and the human way in which the author handles his mass of erudition will make readers impatient for the remaining three volumes of the series.

'The First Two Years of Pianoforte Study.'
By Désirée MacEwan.

[Oxford University Press, 3s.]

This handy little book is an expanded version of a series of articles which appeared originally in the *Music Teacher*. The aim of the writer has been 'to outline a Course suitable for a beginner between the ages of five and eight, which will show how the necessary branches of rhythmical aural training, pianoforte playing, and sight-reading can be woven into a harmonious progress on "direct" lines.' The Course covers six terms, and each term's work is considered under four main headings: Rhythm, Aural, Pianoforte Playing, Notation and Sight-reading. The importance of rhythm is rightly emphasised from the first: 'The life of music is altogether bound up with rhythmical vitality, and all matters of interpretation and technique concentrate into musical

purpose through iteration will cause there saying which a weakness. The book thoroughly will find it simulate the pianoforte plith accom scale - pla one-variety, practical imp choice of suits progress. The est advanta respond to th sometimes re applying on appropriate

Musikliteratur thekäre.'

The purpose of the book is to provide a course of instruction in music for children. The book is divided into six terms, and each term is divided into four main headings: Rhythm, Aural, Pianoforte Playing, and Sight-reading. The book is written in a simple and straightforward manner, and is suitable for use by teachers and parents alike. The book is published by the Oxford University Press, and is available in paperback format for 3s.

As the can in or transla point in dw by Dr. Bay devoted to useful inform ating critic at times aln Weissman's problems of style and su mncritical' Player also beginners, readers, an libraries or curious po marked 'F case of ut m For som Schönberg's whereas Hå

pose through rhythm. Some rhythmical con-
 sideration will come first in almost every lesson,
 because there are few faults possible in pianoforte
 playing which cannot be traced in the first place
 to a weakness of rhythmical attention or percep-
 tion.

The book is well planned, and provides a
 thoroughly comprehensive Course. Young teachers
 will find in it much that will help and
 stimulate them in their work. The sections on
 pianoforte playing contain many useful hints—
 with accompanying exercises—on the teaching
 of scale - playing, staccato - playing, pedalling,
 one-variety, &c. A feature of considerable
 practical importance is the advice given on the
 choice of suitable music at each stage of the pupil's
 progress. Those who would use the book to the
 greatest advantage must, however, be prepared to
 respond to the author's invitation to modify and
 sometimes re-cast the actual form of the Course,
 applying only those things which they may find
 appropriate to fit the need of each pupil.

G. G.

Musikliteratur, ein kritischer Führer für Biblio-
 thekäre.

[Berlin: Stadtbibliothek.]

The purpose of this little book is to enable
 librarians to make selections of books on music
 and musicians suited to the requirement, conscious
 or unconscious, of the particular lay public they
 happen to cater for; and to this purpose it is
 admirably suited.

The main idea of the compiler, Dr. Karl Th.
 Bayer, is that there are far too many books dealing
 with musical topics from the angle of some
 particular theory, rule, or fashion instead of being
 based upon the actual, deep, personal experience
 which affords the only valuable starting-point.
 Even the best writings on music, he adds, cannot
 do more than pave the way for personal experience.
 The more rigorously methodical kind of writings,
 in which musical works are described and analysed,
 all individual, poetic, or psychological comment
 being excluded, prove to be either misleading or
 repellent to the layman. Hence the difficulty of
 deciding which books will be most acceptable and
 useful to the general public.

As the catalogue comprises only books written
 in or translated into German, there would be no
 point in dwelling on the selection decided upon
 by Dr. Bayer. The brief descriptive paragraphs
 devoted to the books included contain, besides
 useful information, a good deal of shrewd, illumi-
 nating criticism. For instance, Bekker's 'difficult,
 at times almost unintelligible, style and diction,'
 Weissman's 'feuilleton-like treatment of the
 problems of contemporary music,' the 'brilliant
 style and subjective spirit' of Specht's 'live but
 uncritical' book on Mahler are mentioned. Dr.
 Bayer also indicates whether books are for
 beginners, moderately experienced, or advanced
 readers, and whether they are suitable for all
 libraries or only for fairly comprehensive ones. A
 curious point is that Chaliapin's *Memoirs* are
 marked 'For mature readers only'—possibly a
 case of *ut montes a movendo*.

For some reason which I cannot fathom,
 Schönberg's 'Harmonielehre' is not included,
 whereas Hába's is rightly described as containing

an excellent exposition of polytonality and
 atonality. Likewise, there is no mention of
 Wellesz's very useful book on Schönberg.

Well-devised indexes provide the needful cross-
 references. A book written in English on a similar
 plan and in the same liberal, methodical spirit
 would prove very welcome.

M.-D. C.

'Reminiscences of a Musician in Retirement.' By
 Frank Bates.

[Norwich: Jarrold, 6s. 6d.]

This pleasant record of a busy musical life pro-
 vides further evidence of the invaluable part
 played by church musicians in the cause of music
 other than that of their particular sphere. The
 author was not only a born musician (he cannot
 remember the time 'when it was not easier to ex-
 press some emotions more readily in music than in
 words'), he was also a born teacher and worker on
 behalf of the art. Thus, while he was still a
 youngster at the local grammar school, we find him
 joining forces with a sympathetic master, 'in-
 ducing a certain number of the boys to stay after
 school hours to sing rounds, &c.' This was sixty
 years ago—a period when schoolboys were less
 easily 'induced' to sacrifice playtime for music
 than they are to-day. Nor were children then as
 lucky as their successors in the music provided for
 their training; young Bates worked at 'The Battle
 of Prague,' 'The Siege of Delhi,' and 'The Maiden's
 Prayer,' pieces that are not even names to young
 folk to-day. But he was lucky in coming early
 under other influences. Most of us can pretty
 well date our first powerful reaction to good music,
 and there is always interest in hearing the ex-
 periences of others in this way. Dr. Bates traces
 his 'real musical awakening' to two experiences.
 The first was a performance of the chorus, 'O
 Father, Whose almighty power,' from 'Judas
 Maccabæus.' The great moment was the leaping
 forth, from the quiet, slow opening, of the fugal
 theme, 'And grant a leader bold and brave.' 'It
 came to me as a revelation, and excited me in a
 manner I shall never forget.' And it still holds its
 place as one of the thrills of his life. The other
 experience was when, as a very small boy, he first
 entered a cathedral. (It happened to be Ely, hard
 by his birthplace.) He still remembers his feelings
 on hearing the organist (Dr. Chipp) play as a
 voluntary the Overture to 'St. Paul.' He says, 'I
 was more than ever fired with a desire to devote
 my life to music.'

How he did so is well known, especially in
 East Anglia. After holding posts in his native
 town (March), North Berwick, and Edinburgh,
 he went to Norwich, where, as Cathedral organist, and
 'chief musician' over a wide area, he was to do
 such notable work for forty years. The two enter-
 prises by which he will perhaps be longest remem-
 bered are those in connection with the Diocesan
 Church Choral Association and the Norwich Phil-
 harmonic Society. It would be difficult to over-
 estimate the beneficent influence exerted by these
 two activities. The chapters devoted to them in
 this book show idealism, backed up by the
 practical commonsense that gets things done while
 the visionaries are picturesquely talking. In the
 fine list of works performed by the Society (pp. 131-
 132), and not less (though in simpler directions) in
 the record of work done among small town and

village choirs in the diocese, we see the rich fruits of the spirit that led the grammar school youngster of sixty years ago to persuade his fellow-pupils to practise part-singing after school hours.

'Bright' folk nowadays are apt to sniff at organists, and especially those in cathedrals. But the plain fact is, that in practical musicianship, variously directed energy, altruism, and solid value to the musical life of the country, such men as Bates of Norwich (happily he is but one of many) count for more than a liner-full of touring International Celebrities. We wish this 'Musician in Retirement' many happy years with his garden, his friends, and his memories of good work well done.

'Musikkritik.' By F. Mahling.

[Münster: Helios-Verlag.]

The author begins by declaring that a fairly considerable amount of writings on musical criticism exist, but no single instance of a methodical and scientific treatment of the subject, all writers losing their way in the wilderness of particular cases instead of making straight for the main principles. He certainly does not lay himself open to the same reproof; indeed, I can only describe him as losing his way in the wilderness of generalities and abstractions. He gives us an academic discourse upon criticism in general and upon music; he enumerates a certain number of capacities and a certain amount of knowledge with which musical critics should be endowed; but further he does not go. I very much doubt whether the book will prove useful to students in quest of practical suggestions, or even of definite guidance; nor does it seem to me to provide a particularly clear or far-reaching conspectus of the philosophic aspect of the subject. M.-D. C.

'Vom Schaffen Grosser Komponisten.' By R. Tronnier.

[Stuttgart: Ernst Klette.]

The author attempts to provide a reply to the question, 'How do composers work?' by compiling what a number of composers (Mozart, Beethoven, Weber, Schubert, Mendelssohn, Chopin, Schumann, Berlioz, Wagner, Bruckner, and Brahms) have said on the conditions and circumstances under which they did their thinking or actual writing. The result is that he provides, in compressed form, the materials available in biographies, writings, and collected correspondence—which should certainly be found useful by non-specialist readers endowed with an inquiring turn of mind, but useful only from the biographical point of view. For, as most of us know only too well, none of these utterances ever touches the crux of the matter; indeed, no composer has ever given us even the equivalent of Poe's 'Philosophy of Composition,' that monumental hoax in which so much truth is latent. The one and only source from which we can learn, to a certain extent, how composers work is to be found in their sketches and successive drafts; but with these the book is not concerned. M.-D. C.

The Oxford University Press has issued two further numbers of the helpful 'Musical Pilgrim' Series (1s. 6d.).—Strauss's 'The Rose Cavalier,' by Eric Blom, and 'Schumann's Concerted Chamber Music,' by J. A. Fuller-Maitland. Both maintain

the high standard of their predecessors. From the same house comes a second edition of Whittaker's 'Class Singing' (6s.). It is good to have a reprint of this sound manual should have been called for; still, we cannot but feel that if the vital questions it handles—especially that of singing—were being tackled as they should be, the book would now be in its tenth edition, instead of its second.

BOOKS RECEIVED

[Mention in this list neither implies nor precludes review in a future issue.]

'The Ring of the Nibelung.' Modernist version of the Wagnerian Tetralogy. By C. F. Massena. Pp. 176. New York: Grossman. Roth, \$1.

'Les Rythmes comme Introduction physique à l'esthétique.' By Pius Servien. Pp. 200. Paris: Boivin.

New Music

SONGS

A poet might complain with reason that a poem, however perfect its own music, is so to-day from the invading hand of the song writer with his new-found fastidiousness. Why does not this too conscious sense of literary fitness prevent him from trying to set poems that already have their own complete music? It is with a feeling of despair that one reads at the head of a song the words:

'Helen, thy beauty is to me

Like those Nicean barks of yore.'

Song writers are learning to avoid the worst poetry; they have yet to learn to avoid the best. Cyril Taylor, who sets the lines, is very thoughtful and musicianly, but his music is inevitably lacking. Also from the Oxford University Press comes Colin Taylor's dapper setting of Charlotte Mew's 'Afternoon Tea'—the effects are skilful and the song is very slight but attractive. Bliss's two songs from Serenade 'Fair is my love' and 'Tune on my pipe,' show his idiom in a curious state of development. The decorations are modern; the harmonic structure is almost Victorian; and the total effect is not one of unity and spontaneity. At the same time the songs have rhythmic life, especially 'Tune on my pipe.' These are published by the Oxford University Press, which also sends 'Star-cruel, stay,' a beautiful song of Danyel's, edited by Warlock and Wilson, and sold at the reasonable price of fourpence. Surely if this song can be issued at this price in this form, other classic songs might be issued at lower prices than at present.

Augener sends 'Seek ye the Lord,' by Mabel Fairlie. Isaiah's words are set to the most respectable of 'sacred' music, producing a kind of seated one day at the organ' effect. Where do these so-called sacred songs get performed? At organ recitals, mostly, I am afraid (I speak to my shame); but it is not easy to see why people should still be writing this sort of thing. As a parody, one could understand it; as a joke, but for the words; but this song is so obviously sincere. That's the mischief. It is a great relief to turn to Derick Ashley's 'Four Sacred Songs' for contralto, published in two numbers

Novello. Here there is interesting choice of words, and intelligent setting of them, as well as a sense of style in the music. Mr. Ashley writes a good tune, able to stand by itself, that he shows in 'The Call.' He can create an atmosphere, as he shows in 'A Hope.' His music has personality, and is not a mere feeble conventionalism like the above-mentioned song 'Seek ye the Lord.' Even when the problems of style and handling are not fully solved there is evidence of musicianship and thought. Novello also issues a single cover Beethoven's 'Life is nothing without money.'

'Goneril's Lullaby' by Henschel, is published by Paterson. It is slight but attractive, and offers hope to the skilful singer, although it is quite easy as far as notes go. Bantock's 'The singer in the woods' comes from Cramer. Bantock seems much drawn to Fiona MacLeod, and he is successful with these words; the music is simpler than Bantock's sometimes is, and much more telling on that account. The effects are got without effort, and without disturbing the unity of a song in which atmosphere is all-important. 'Die Spröde,' Goethe's poem, set by Stanley Taylor and published by Cramer, is an interesting song. There is a good tune and no elaboration, but the music gets at the core of the words, and the song has point. It is a pity that the English version is not too good.

A. M. Goodhart, in a duet published by Curwen (mezzo-soprano and baritone) arranges the old 'Sweet Lavender.' He makes it rather gritty, but effective. At the end there is a fine splash of pseudo-Brahms Intermezzo, given to the pianoforte. When you consider the extreme simplicity of the tune and words, the elaboration seems pointless and misapplied. The words, in fact, to which this *con tenerezza, appassionato, molto espressivo* passage is fitted, are singularly modest:

'You buy it once, you buy it twice,
It makes the clothes smell very nice.'

Apart from the words, it is interesting to compare Mr. Goodhart's treatment of the tune with Vaughan Williams's in 'Hugh the Drover.' The whole question of the setting of folk-songs is interesting. Here is a set of 'Jugo-Slav Folk-songs,' translated and arranged by Julia Chatterton (Curwen). I have no expert knowledge of Jugo-Slav folk-song, but somehow I feel sure that these settings are far too English, or at any rate Anglo-Slav; the music must be to genuine Slav music what these English translations must be to genuine Slav poetry. The arranger makes the music so very different in import from the settings by Bartók and Kodály of tunes that are akin to these, that I feel she cannot have got to the heart of the songs. 'Night piece' (Curwen) is an atmospheric song by Ursula Greville—'For John Barbirolli accompanying Casals.' It depends more upon the singer's power to portray atmosphere than upon the actual music, which is rather conventional colour-splashing.

Leon Levy's 'Seven old women sit for tea' begins well, but fails when the melodramatic element breaks in. It is published by Schirmer, as are also Richard Kountz's 'Come thou at night, my love' and John Alden Carpenter's 'Young man, chieftain.'

T. A.

PIANOFORTE

There is little to record here. Augener publishes a concert transcription by Niedzielski of J. Strauss's Blue Danube Waltzes. The pianoforte writing is brilliant, but does not compensate for the loss of the orchestral colour on which the music so much depends. Schirmer sends Godowski's 'Meditation' for left hand alone, in which masterly use is made of the limited resources. The work, even if not highly personal, is most effective. Paterson issues 'Bourrée, a Scarlattiism for Cembalo,' by Anthony Chaplin. Why for cembalo? are we to understand dulcimer, or harpsichord, or organ manual; or does Mr. Chaplin mean pianoforte? If so, why not say it? There is surely too much of such imitation. The Bourrée is superficially reminiscent of one or two of Scarlatti's best-known pieces; of the really essential attributes of Scarlatti it has nothing. It is therefore not even a good parody, and there seems no reason why such pointless jokes should be made public.

T. A.

VIOLIN STUDIES

A tone-improving device which Albert Sammons has invented and Fritz Kreisler commended very highly does not need a critic's eulogy. But perhaps it may be said that Sammons's 'Violin Exercises' to be used in connection with the 'Tone Perfecter' (Hawkes) contain in little space all that a violinist needs to know about the bow and bowing. And if a player of conservative tastes should be disturbed at the thought of a new device, let him not set these studies aside too hastily. For even without the 'Tone Perfecter' they have their value. For thoroughness and conciseness I know of nothing that can be compared with them.

F. B.

CHAMBER MUSIC

There is a very attractive simplicity and directness about the seven short pieces which make up Robin Milford's Suite for flute and strings, 'Go, Little Bark' (Oxford University Press). It is obviously open to criticism in some ways. The composer seems a little too parsimonious in sharing out the harmonic structure at times. In 'Thy Garden,' for instance, the sparse notes of the violins may fill up inadequately the gap between the solo instruments (flute and solo viola) and the bass. Much the same may be said of No. 7, 'Thy Nightingale.' On the other hand, to use the voice only in the introduction suggests extravagance. These strictures, however, may lose their force in the actual performance, for the pieces are short, and it is quite probable that what, on paper, appears a weak point may in actual practice become effective and unconventional contrast.

F. B.

CHURCH MUSIC

Some excellent numbers have recently been added to the Year Book Press Series of Anthems and Church Music, edited by Martin Akerman. Big choirs will be interested in Hubert Middleton's anthem, 'Praise to the Holiest in the height,' for double choir (S.A.T.B.) and organ, first produced this year at the Three Choirs Festival, Hereford. A strong theme, broadly treated for the opening verse, is subsequently handled

portions as 'Care flies from the lad,' Schubert's 'To Music,' Schumann's 'The Lotus Blossom,' Purcell's 'Let the fives and clarions,' and pieces by Frank Bridge, Shield, Haydn, Beethoven, Robert Jones, and others. The classics, it will be seen, are strongly represented here. Book V. gives us one or two more of the moderns—Harvey Grace's heartsome 'Pioneers,' Stanford's 'The Winter Storms,' Vaughan Williams's 'Take, O make,' and Nicholson's 'Cuckoo,' with a good half-dozen of the classics—Handel, Purcell, Gluck, Schubert, and so on. One more book will conclude the series, as at present planned. The pianoforte copy costs half-a-crown; the melody edition, in either Staff or Sol-fa, is sixpence. Nearly all the numbers can be had separately. For their variety and value, the books rank among the best products of the time (Oxford University Press). W. R. A.

Gramophone Notes

By 'Discus'

H.M.V.

The pick of this month's H.M.V. orchestral records I reckon to be Dvorák's 'Carnival' Overture, played by the London Symphony Orchestra, under Albert Coates. Here is brilliant and exuberant treatment of one of Dvorák's best works (D1796).

There is a good record of the 'Figaro' Overture, conducted by Clemens Schmalstich—the brilliance a bit too hard and keen for my taste, though, and the *sforzandi* over-smacked. The companion piece is the Turkish March, orchestrated by Herbeck. But if this rather footling piece is to be transferred from the pianoforte, let it be to the harpsichord, whereon it makes an unexpectedly fine effect (C1938).

As a rule, I don't listen to a record with the music before me, because I hold that a reviewer should put himself in the position of the average gramophone listener by dispensing with aids that are not usually at hand. But I broke the rule in regard to the records of Schumann's 'Etudes Symphoniques,' played by Cortot; and I advise readers to use a copy if possible. Cortot gives the work complete—that is, with the five numbers discarded by Schumann and restored by his widow for posthumous publication. (As the omitted variations are up to the standard of the rest, we can only assume that Schumann dropped them in order to shorten the work.) Users of editions in which these movements do not appear must refer to the labels for their order. It may save them time if I compress the information, so here is the sequence of Variations, the numbers in brackets being the posthumous five: 1, (1), 2, 3, 4, (4), 5, 6, (2), (5), 7, (3), 8, 9, Finale. This is an outstanding set of records, especially in the matter of the work itself—one of the greatest things in the pianoforte repertory. It is less familiar to the layman than it ought to be, because, although it is frequently played at recitals, its difficulty and scope are such that unskilled fingers can make little of it. As a mere tiny fraction of the public attends recitals, a work of this kind is dependent on the gramophone and player-piano. There should be a welcome for these records, from pianists and teachers especially.

They will not like the tone—why does Cortot persist in his choice of a make of pianoforte which is at its worst before the microphone?—but they will both learn and enjoy; and incidentally they will be helped to realise the absurdity of the present-day tendency to depreciate Schumann (DB 1325-27).

A good record of the popular type is that of the Introductions to Acts 2 and 3 of 'The Jewels of the Madonna,' played by the New Light Symphony Orchestra, anonymously conducted (C1945).

Is the normal orchestral repertory exhausted? For many symphony orchestras are now being lavished on Strauss waltzes; and here is the Philadelphia Symphony Orchestra, conducted by Stokowski, playing Sousa marches! Is it worth while? The Philadelphians relax to good purpose in 'El Capitan' and 'The Stars and Stripes for ever,' but nevertheless the old stagers among us will maintain that unless you have heard a Sousa march played by Sousa's own band, with the inimitable John Philip himself in charge, you haven't had the real article. For one thing, the medium was right. (It must be about thirty years ago when Sousa took London by storm. Never shall I forget sitting tightly wedged in the orchestra at Queen's Hall, in an atmosphere so suggestive of a Turkish bath that even the proximity of the bass drum couldn't keep me from dozing occasionally.) Young folk of to-day who regard pep and zip as modern developments should have heard the Sousa band of Victorian days (E556).

Margaret Harrison plays Burleigh's 'Southland Sketches' and Smetana's 'Songs of my home'—the former with beguiling tone, the latter with sparkling life (B3475).

A record that is about as near perfection as we can reasonably look for is that of Elisabeth Schumann in two Mozart songs—'Wiegenlied' and 'Warnung,' and Mahler's 'Wer hat das Liedlein erdacht.' The Mahler song especially is a gem, most delicately touched off by the singer. A good word must go to the accompaniment in all three pieces, the orchestral part of the 'Wiegenlied' being of unusual charm; George Reeves is the pianist in the two others (E555).

DECCA

The important item in this month's parcel is No. 1 of what promises to be a good series—'Glimpses of the Great Operas.' Horace Stevens leads off with the closing section of 'The Valkyries,' generally known as 'Wotan's Farewell.' The orchestral part is the better; one knows that Mr. Stevens is singing finely, but he appears to be too near the microphone. Anyway, there is too much resonance for clarity. This defect is apparent also in some of the orchestral climaxes. But there is much that is fine in the recording, and the two records are exceptionally good value at the low price of 3s. 6d. There seems to be little justification for charging more than double this price, as is so often done, for results that are little better, and sometimes not so good. I wish the 'Glimpses' good luck, adding the wish that the term 'great' in the title will not be overlooked. For it is something of a scandal that the comparatively few operas deserving of the adjective are, with few exceptions, less performed than

the other sort. Perhaps some day, if the gramophone familiarises us with chunks of neglected masterpieces, we may hear them at Covent Garden in the place of 'Martha,' 'André Chenier,' and a few other back numbers (K527-28).

One more addition to the pile of 'Poet and Peasant' Overtures has to be noted. The latest is a duly spirited performance by the Hastings Municipal Orchestra, conducted by Basil Cameron (K529).

Henry Wendon is a well-equipped tenor, with a capital voice and a good long phrase, but he must cultivate a quieter and more intimate style if he is to be successful in such songs as 'Sally in our Alley' and 'Linden Lea.' In Carey's old song one sees a potential wife-beater rather than the modest apprentice in love (F1828).

A NOTE ON THE ORGAN-RECORDING DEBATE

In the July number of *The Organ* Mr. A. C. D. de Brisay takes a hand in the discussion on this subject, started in *The Gramophone* by Mr. Whitaker-Wilson and myself. I am happy to argue with Mr. de Brisay because he brings to the debate both knowledge and good temper, whereas some of the disputants in *The Gramophone* lack both, and so may be left in possession of the field. First, I agree with Mr. de Brisay in supporting Mr. Cecil Clutton's point as to the undesirability of the stop duplication in Mr. Whitaker-Wilson's suggested studio organ. When I saw in the specification those three Great diapasons, each a replica of its fellows, I rubbed my eyes. For it is an established fact that duplication of this kind adds little to the power, and detracts from the quality.

Mr. de Brisay's contention that 'the present-day level of [organ] recording is superb,' and that when the results are bad the blame should be laid on the reproducing instrument, does not convince me. No doubt some gramophones and some sound-boxes give better results than others, but my contention is that we ought not to be satisfied with a record that cannot be played with satisfactory results on any good model. I myself use an H.M.V. Table Grand, and as it gives with splendid effect practically all orchestral, vocal solo, and chamber music, and a good proportion of pianoforte and choral records, I am not unreasonable, surely, in suspecting the recording to be at fault if only about one organ record in ten reaches anything like the level attained in orchestral and chamber music. Mr. de Brisay says that the E.M.G. Mark X gramophone is 'a masterpiece'; and he assures me that if I heard organ records on it I should be converted to organ recording. I am willing to believe it—indeed, I had already heard this instrument highly praised. But, after all, organ records, like others, are issued in the main for people of average means who already possess a gramophone of some other standard make. Can organ recording be all Mr. de Brisay claims it is if, in order to enjoy its excellence, I have to purchase a new (and presumably expensive) gramophone? A development of such specialisation would mean that the Compleat Gramophile must find money (and house-room!) for half a dozen models, one for each type of record. If the gramophone is to be taken seriously as a reproducer of the best music, it must be able to deal with all kinds of the best music. A man who buys a pianoforte is not warned that he will find it a

capital instrument for Bach and Beethoven, but that if he wants to get good results from Chopin he must buy somebody's X.Y.Z. model.

However, a subsequent paragraph in Mr. de Brisay's article rather lets him down. Reviewing the H.M.V. record of Dr. Bullock playing Bach's A minor Prelude and Fugue, he says that although 'the record will give much pleasure to most people' it has grave defects and insufficiencies, in part the inevitable concomitant of a divided organ in a very resounding building. The secret of good organ recording will ultimately, amongst other considerations, be found in having all the pipes of all the departments equidistant, or nearly so, from the microphone. Exactly; but in how many large churches and cathedrals does this state of things exist? My plea for a studio organ was mainly founded on this 'equidistant' point. Mr. de Brisay says also of this record that 'the pedal in places is barely audible; scarcely at any time in the Fugue does it match the discourse of the manuals.' Readers of these Notes will remember that most of my complaints as to organ recording have had to do with this fault. But then I use merely a good H.M.V. model. How comes it that Mr. de Brisay's E.M.G. Mark X doesn't hand out a good fat pedal part? It looks very much as if the recording *does* matter, after all! However, I am glad to have read Mr. de Brisay's interesting pages, and I promise that when next I am in his neighbourhood I will accept the invitation he extends to his readers in general, and will look him up with a glad hand and an open mind.

'DISCUS.'

Wireless Notes

By 'ARIEL'

In the absence of 'Auribus,' who is holidaying in foreign climes, I have been asked to contribute this month's notes.

Grousers sometimes recommend that the B.B.C. should take a leaf from the U.S.A. book, and allow the programmes, or some part of them, to be run by advertisers. There may even be some musical folk—readers of this journal, perhaps—who take a similar view. If so, I draw their attention to the Presidential address of Dr. Lee de Forest delivered to the American Institute of Radio Engineers. A portion of this speech was quoted in *The Times* of August 12, and I draw on these extracts. Dr. de Forest is a noted inventor in wireless matters, and has been actively associated with broadcasting for a good many years. What he says, therefore, counts. He attacks what he calls 'the insidious influence of the avaricious advertiser, his stupid insistence on direct cash, venal advertising,' to which he attributes part of the falling off in sales of radio sets. 'The radio public is, I believe, becoming nauseated by the quality of the present programmes. Shortsighted greed of the broadcasters, station-owners, and advertising agencies is slowly killing the broadcast goose—layer of many golden eggs.' Many of his friends, he says, 'no longer listen regularly to their radios because of the distasteful advertising which is unceremoniously hurled into their homes.' He sums up an outspoken attack thus:

'The situation can be cured. It is of prime importance to us radio engineers that it should

be cured. national are inter may rest high-clas in prefe American A prot weight wit know how

Dr. de grammes of when Brit marvellous Such Moza whatever s the courtys Archbishop imagination was such a the future making av ever to ad

When th five minute Welsh Eist unaware of tradition a doesn't do behind the ality in m 'did' the my fellow trying to o time-table conclusion gramme w which eac with this given perf late, and pavilion w that this p at the last the advert

When I was to be reasonable most of th are due to work; a forward af Piper, and cantata wa of other m sold, for t result, bef appeared Perhaps particular Anyhow, Arthur Fe one of ou Cardiff his singing no wants a si ought sure However, rapturous so it matt

be cured. If we anticipate the days of the international broadcast, when American programmes are interchanged with those from Europe, you may rest assured that any foreign programmes of high-class music will be relished in this country in preference to much of the stuff which American audiences are now compelled to hear.

A pronouncement of this kind should have weight with the listeners in this country who don't know how well off they are.

Dr. de Forest's reference to 'foreign programmes of high-class music' is apposite just now, when British listeners are still talking of the marvellous relay from Salzburg on August 7. Such Mozart playing would have been a joy, from whatever source it came; its transmission from the courtyard of the composer's patron, the Prince-Archbishop, made an irresistible appeal to the imagination. And the quality of the transmission was such as to open up wonderful possibilities for the future. With the best of European music-making available, the B.B.C. is less likely than ever to adopt the American plan.

When the B.B.C. arranged to broadcast seventy-five minutes of the evening session of the National Welsh Eisteddfod on August 6, they were evidently unaware of the unpunctuality that has long been a tradition at these gatherings. And the Eisteddfod doesn't do things by halves when it starts getting behind the clock; most Festivals reckon unpunctuality in minutes, the Eisteddfod in hours. I once 'did' the Welsh National for a journal, and, like my fellow scribes, spent a large part of each day trying to discover some relationship between the time-table and the events. Finally, I came to the conclusion that one of the objects of the programme was to advise the audience of the time at which each event would not take place. Armed with this information, and bent on hearing a given performance, you turned up an hour or so late, and held yourself in readiness to enter the pavilion when your event came on. (It is true that this plan let you down when a competition was at the last moment switched on a few hours before the advertised time.)

When I saw that a part of an evening concert was to be broadcast, however, I anticipated a reasonable degree of punctuality. For, after all, most of the difficulties of time-keeping at a Festival are due to the difficulties inherent in competitive work; a concert is a comparatively straightforward affair. I wished to hear only Parry's 'Pied Piper,' and as the concert began at 7.45, and the cantata was to be preceded by about half an hour of other music, I switched on at 8.15. But I was sold, for the concert was only just starting. As a result, before the cantata was reached Cardiff disappeared and Savoy Hill came on with the News. Perhaps my annoyance at missing the item I particularly wished to hear made me hard to please. Anyhow, I was really distressed by the singing of Arthur Fear. Not long ago I reckoned him to be one of our most promising young singers. At Cardiff his tone was so unsteady that often he was singing notes that were unrecognisable. Nobody wants a singer to be cold and mechanical, but he ought surely to deliver an identifiable melodic line. However, the assembled thousands applauded him rapturously, and persuaded him to wobble again, so it matters little what the rest of us think.

A correspondent asks me to pitch into the programme authorities for allowing Edgar Fairchild and Robert Lindholm, 'The Famous Duo-pianists,' to distort, jazz, and otherwise evilly intreat Liszt's 'Liebestraum.' I didn't hear the offence, as it occurred in a vaudeville programme (a part of the proceedings that I usually avoid), but I know my correspondent is right, for the wireless critic of the *Observer* also expressed himself strongly on the matter. Few musicians will pretend that this particular work of Liszt's is of the highest class; nevertheless, it is a serious piece of music written by a great musician (perhaps even a great composer), and as such it ought to be treated with respect. If Fairchild and Lindholm cannot themselves provide suitable material for their four-handed vulgarities, they should take up another line. Anyway, somebody at Savoy Hill should see that they don't help themselves from composers of real music.

The *Morning Post* of July 25 contained a symposium on 'The Future of the B.B.C.,' in view of 'the challenge to its monopoly by foreign competition.'

Mr. Bernard Shaw was surprisingly kind, his opening remark being an expression of surprise 'that the B.B.C. do their job so well.' (Is there anything else in this unsatisfactory country that could win as much praise from G. B. S.?) 'If you have ever tried to get up even one concert a year you will know how difficult that is, but to have to organize a concert each day is almost attempting the impossible.' (However, this is an under-estimation of the B.B.C.'s task, for it organizes, not one, but a good many concerts each day.) Mr. Shaw, like most of us, thinks that the B.B.C. 'could have given us a higher standard of singer, but,' he adds, 'as I have said before, there are only six fine singers in Europe, and even to hear these would be maddening.' (Here G. B. S. is off the mark. We do not ask for those six fine singers, though we should hail them; all we demand—knowing the shortage of the A1 brand—is that we should not be given anything lower than (say) the C3 type. Too often the samples are barely within alphabetical classification.) Mr. Shaw thinks vaudeville should not be broadcast at all. (This is going too far; a good deal that is sent out from Savoy Hill is beneath contempt, but there are enough first-rate turns to prove that the thing can be done, and done well.) Mr. Shaw speaks commonsense when he doubts the value of 'an experienced showman' in this connection. 'If any showman knew what the public wanted he would be able to retire with untold millions in a couple of years or so. What salary would he want for spending the rest of his life at the end of a microphone?' Mr. Shaw's objection to broadcast vaudeville as a whole, however, seems to be based on a mistaken notion as to the kind of thing that is attempted. He says: 'The whole secret of a comic scene or a red-nosed comedian is that you can see his red nose and watch him falling over the piece of orange peel. When they broadcast vaudeville, the B.B.C. neglect the first and only rule in the theatre about comic scenes. Comic scenes must not be played in the dark, and the B.B.C. are always playing in the dark.' (But broadcast vaudeville consists, mainly, not of comic scenes, but

of comic dialogue; and many of us laugh more heartily at the invisible Clapham and Dwyer and Mabel Constanduros at their best than we do over a visible red-nosed comedian's adventures with orange peel.)

Sir Thomas Beecham started by remarking that 'as an artist' he had very little to say about the B.B.C. He then proceeded to say a great deal about it—presumably as a baronet. As Sir Thomas is at present 'out' with the B.B.C., he had no word of praise; for, as the *Musical Courier* recently remarked, his attitude towards broadcasting varies from time to time, and depends on whether he is conducting for the B.B.C. or not. How much he likes the Corporation just now may be seen from such dicta as the following: 'They [the B.B.C.] mean so little, if anything at all, in the musical life of the country. . . . They have as yet shown no signs of participating in the musical life of the country. . . . I suppose it can be said that they touch the fringe of music. . . . They are a commercial body, selling wireless. They are not an artistic body, and have made little attempt to pretend that they are.' (No; they have not pretended. They have merely given London its finest orchestra and one of its finest choirs, and have just started on a little matter of about seventy orchestral concerts; and all this in addition to the ceaseless stream of music-making and other artistic activity from headquarters. However, Sir Thomas's contribution to the discussion is too obviously disgruntled for consideration. It will do the B.B.C. no more harm than it will do him good.)

Dr. Bairstow's criticism was more constructive. He would like to see the Corporation doing something for choral music by relaying the concerts of the best provincial choirs. He regards the choice of singers as being not nearly stringent enough, and wishes the B.B.C. would 'vet' the songs as well as the singers. 'There is no reason why such a mass of rubbish should be let loose as is now the case, to say nothing of the bad singing.' But I doubt the practicability of his suggestion that 'all the tripe and dance music should be broadcast from the same station, so that we can know what to avoid.' What of the owners of crystal and other sets that can pick up only one station satisfactorily? The plan would give some tripe enthusiasts none of their favourite fare, and some tripe-haters would get nothing else.

Mr. John Coates, in his capacity as Warden of the Solo Performers section of the I.S.M., was hopeful of negotiations that would improve the B.B.C.'s treatment of British performers. At present the foreigner comes off best. 'We recognise that if a performer can fill the Albert Hall he deserves his fee, but it is the other fine performers who too often suffer.' Mr. Coates might have added that the ability to fill the Albert Hall was never a reliable criterion of an artist's worth. Some of our finest players and singers could not even fill Queen's Hall, but the fact is a purely commercial one, and does them no discredit. Indeed, when we reflect on some programmes that have been lapped up by a packed Albert Hall, we see that drawing capacity is only occasionally a test of merit. Some of the most delightful programmes ever broadcast would attract a mere

handful to the box-office. One of the chief blessings of wireless lies in the very fact that it brings to the public an immense amount of music and performance of the first order that, judged purely by the old box-office standards, would never be given a chance.

Teachers' Department

The question of educational music for young pianists is of prime importance to-day, when the air is thick with reasons why children should not or cannot, study the instrument. It is said, for example (I quote almost word for word from a widely-circulated journal), that in an age when perfect playing can be heard by touching a switch or putting on a gramophone record there is neither need nor excuse for the strumming and struggling of children. The domestic pianoforte (we are told) should be unlocked for none but the obviously and exceptionally gifted; the rest should listen to various kinds of transmitted performances of the world's great players, and so develop into silent and respectful appreciators—a view so patently absurd that it needs no discussion, least of all in the teachers' columns of a musical journal.

Far more serious than the spread of such a doctrine, however, is the fact that modern conditions tend to obstruct the path of even the most willing aspirants. All sorts of new and exciting counter-attractions, in and out of doors, beckon them from their practice; there are the exacting claims of 'prep.' for next day's school; the parental struggles with the exchequer, domestic and national, are liable to interfere with the continuity of study; and not least of the hindrances is the present-day reluctance to settle down to a task that, although regarded merely as a more or less desirable extra, yet calls for as much systematic application as many subjects that are obligatory. These things being so, it is important, more than ever before, that teaching material should be both sound and attractive.

What are the essentials of a first-rate educational series for young pianists? Some of them are too obvious to need more than mention, if even that. Teachers take it for granted (though their confidence is not always justified) that the music is good, suitable for its purpose, and well edited. Points that are less usually observed are variety and grading. Too often the variety is merely on the title-page. For example, a set of pieces purporting to represent musically a series of incidents or a story too often proves to be monotonous. All are from the same pen, and the ability to compose a collection of the kind is less widely distributed than is generally supposed. A Schumann's 'Album for the Young' is a mixture of genius and happy chance that rarely occurs. In collections of short pieces from the classics the variety is less apparent to the pupil than to the teacher; moreover, a good deal of the spirit of the music is bound to be too remote for full appreciation by the average child. The fullest measure of variety and contrast is likely to be obtained by mixing short and simple classical movements with newly-written pieces of the same grade of difficulty but less subjective in style, the plain Allegros and Andantes of the classics being

(Continued on p. 824)



SOPRANO

ALTO

TENOR

BASS

Soprano

Alto

Tenor

Bass

Soprano

Alto

Tenor

Bass

Soprano

Alto

Tenor

Bass

Lo! round the Throne a Glorious Band

ANTHEM FOR SAINTS' DAYS

Words by R. HILL

Music by ERIC H. THIMAN

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Moderato. $\text{♩} = \text{about } 104$

f *maestoso*

SOPRANO *f* *maestoso*

ALTO *f* *maestoso*

TENOR *f* *maestoso*

BASS *f* *maestoso*

Lo! round the Throne, a glo - rious band, The

Saints in count - less my - riads stand,

Saints in count - less my - riads stand,

Saints in count - less my - riads stand,

Saints in count - less my - riads stand,

f

* Founded on a melody from the *Andernach Gesangbuch* (1608)

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(1)
D

dim.
Of ev - 'ry tongue re - deemed of God, Ar - rayed in
dim.
Of ev - 'ry tongue re - deemed of God, Ar - rayed in
dim.
Of ev - 'ry tongue re - deemed of God, Ar - rayed in
dim.
Of ev - 'ry tongue re - deemed of God, Ar - rayed in
dim.
Man.

f
gar-ments wash'd in blood. Al - le - lu - ia!
f
gar - ments wash'd in blood. . . Al - le - lu - ia!
f
gar - ments wash'd in blood. . . Al - le - lu - ia!
f
gar - ments wash'd in blood. . . Al - le - lu - ia!
mp Sw.

mf
They see their Sa - viour face to
mf
They see their Sa - viour face to
mf Gt.
Ped.
(2)

LO! ROUND THE THRONE A GLORIOUS BAND

September 1, 1930

mf
Him day and
mf
Day and
mf
face, And sing the tri - umphs of His grace : Day and
face, And sing . . the tri - umphs of His grace : Day and
mf
Voices alone
cresc. *f*
night they cease - less praise, To Him the loud thanks - giv - ing
cresc. *f*
night . . they cease - less praise, To Him the loud thanks - giv - ing
cresc. *f*
night . . they cease - less praise, To Him . . thanks - giv - ing raise . .
cresc. *f*
night they praise, . . . To Him . . thanks - giv - ing raise . .
cresc. *f*
raise. Al - - le - lu - - ia,
raise. Al - - le - lu - - ia, Al - - le -
Al - - le - lu - - ia, Al - le - lu - - ia, Al - - le -
f *f*
Al - - le - lu - - ia, Al - - le - lu - -

live and reign: Thou hast re-deemed us by . . Thy Blood, And *dim.*
live and reign: Thou hast re-deemed us by . . Thy Blood, And *dim.*
live and reign: Thou hast re-deemed us by . . Thy Blood, And *dim.*
live and reign: Thou hast re-deemed us by . . Thy Blood, And *dim.*

made us kings and priests to God. Al-le-lu-.
made us kings and priests to God. Al-le-lu-.
made us kings and priests to God. Al-le-lu-.
made us kings and priests to God. Al-le-lu-.

rall.
ia!
ia!
rall.
ia!
ia!

rall.
mf
p

Meno mosso

O may we tread the sa - cred road That Saints and

Meno mosso

O may we tread the sa - cred road . . That Saints and

Meno mosso

O . . may we tread the sa - cred road . . That Saints and

Meno mosso

O . . may we tread the sa - cred road That Saints and

Voices alone

ho - - ly Mar - tyrs trod, Wage to the *cresc.*

ho - - ly Mar - tyrs trod, Wage to . . the *cresc.*

ho - - ly Mar - tyrs trod, Wage to the end, to the *cresc.*

ho - - ly Mar - tyrs trod, Wage to the end, to the *cresc.*

end the glo - - rious strife, And win, like

end the glo - - rious strife, . . And win, . . like

end the glo - - rious strife, . . And win, . . like

end . . the glo - - rious strife, . . And win, . . like

Allargando al fine

rall.

them, a crown of life.

Al - le - lu - ia,

them, . . a crown . . of life.

Al - le - lu - ia,

Allargando al fine

rall.

them, a crown of life.

Al - le - lu - ia, Al - le - lu - ia,

them, a crown of life.

Al - le - lu - ia, Al - le - lu - ia,

Allargando al fine

molto cresc.

rall.

Org. *mf*

Largo

Al - le - lu - ia! A - - - - men.

Al - le - lu - ia! A - - - - men.

Largo

Al - le - lu - ia! A - - - - men.

Al - le - lu - ia! A - - - - men.

Largo

(Continued from p. 816)

interspersed with more definitely picturesque modern examples.

The question of grading is apparently simple; editors with experience of teaching can hardly go wrong. Nevertheless, there are some practical points in this connection that are too little regarded, especially by composers. Here is an example. I recently went through a stout volume of pieces specially written for elementary players. At least a quarter of them contained a few bars that, to the eye, were no more difficult than the remainder. Actually, however, they were snags that could be negotiated only by players a good deal more advanced in technique. A few tricky leaps, an occasional chord awkwardly disposed, some passage-work that looked and sounded regular but which contained just enough departures from the normal to confuse and irritate, but not enough to interest; the presence of any one of such features is enough to put a piece out of court for most young players. Even more fatally discouraging is the music that is free from such traps and that looks easy, and yet 'lies' badly throughout—is, in fact, badly written from a pianistic point of view. (A familiar analogy is the song that contains no very high notes, but which, owing to a badly-lying *tessitura*, is a strain throughout.)

I have been led into writing the above by a perusal of an unusually good example of an educational pianoforte series—'The Garden of Music,' edited by Ernest Austin and published by Novello. It seems to fulfil all the requirements of such a work. The music is not only good—it is also the right kind of good music for the purpose; in other words, there is scarcely a page that is not immediately attractive. The degree of difficulty is evenly and steadily progressive, thanks to the scope of the series—four grades, each containing three books, with an average of about seven pieces per book. Variety of period, composer, and style is a strong feature. Take the first book of each grade as a sample: I.—Bach, Hubert Bath, Dunhill, Krug, Newton, Schumann (2), Spurling, Swinestead (2); II.—Beethoven, Duncan, Greenhill, Kjerulf, Mayer, Schumann, Spurling, Swinestead; III.—Ernest Austin, Cui, Handel, Mendelssohn, Alec Rowley, Swinestead, Tchaikovsky; IV.—Chédeville (*d.* 1782), Coleridge-Taylor, Rheinberger, Schumann. The range of difficulty covered is from one of the little Minuets of Bach to Schubert's Moment Musical in F minor, Schumann's 'Entrance' ('Forest Scenes'), Rheinberger's Toccata, and Liszt's Consolation No. 1.

The editing could hardly be in better hands than those of Ernest Austin, whose understanding sympathy with the needs of young players is the fruit of many years of experience and study. For the newly-written pieces he has called on composers as practised as himself in writing music for the young—Thomas Dunhill, Alec Rowley, George Rathbone, and Felix Swinestead. In publications of this kind, the price counts for more than usual. With a pretty good knowledge of the output of educational pianoforte music, I can think of none to equal these books in value, each costing only 2s.

Teachers should include in their preparations for the new term an examination of 'The Garden of Music,'—a happy title for a series so varied and profuse, and so rich in opportunities for productive work and play.

H. G.

TIPS IN FOUR-PART HARMONY

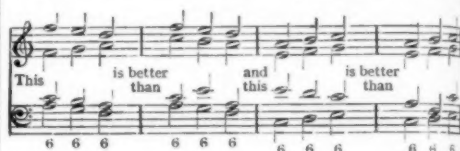
BY HARRY FARJEON

(Continued from August number, p. 729)

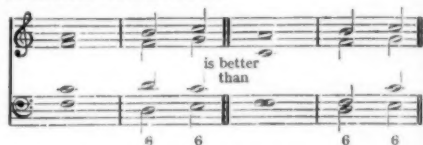
9. Succession of Chords of the Sixth.

The method generally advocated, of doubling third and sixth alternately, is somewhat square and clumsy. It is often preferable to vary it in one of these ways:

(a) For three such chords, a tenor or alto part running in contrary motion with the bass and doubling its middle note may often be used:



(b) If one of the chords is the first inversion of the diminished triad, it is frequently preferable to double its bass-note:



10. Worst Allowable Position of a Triad.

One of the disadvantages of doubling the sixth and third alternately (*see* No. 9) is that it induces the following position:



Now this, and this other:



though not wrong (they are sometimes unavoidable), are the least good of all permitted positions. Indeed, they are so little liked that sensitive students often shrink from them in favour of a definite error. Do not forget, however, that on occasion they have to be used in exercises, though they may (if objected to) always be avoided in composition.

Why? Are not exercises the means to composition? Yes, but concerning border-line cases taste varies, and it is not practicable to rule out the sometimes slightly uncomfortable. It is our aim (however ill-fulfilled) to confine our restrictions to the generally thoroughly obnoxious.

11. Horn-Passage.

The treble and bass of the appended example form the progression which, in two parts, is so often used under the name of 'horn-passage.' In four parts it induces the danger of overlapping, to avoid which a jump of a fifth in the tenor is desirable:

It must only slight will differ The effect on that acc with speci obviously cleared aw is the abse housemaid I allow two positio following p good and unless the Allowed



An exer lapping is Harmony

13 The best motion wi the 6-4 in If, howe both sides motion, me



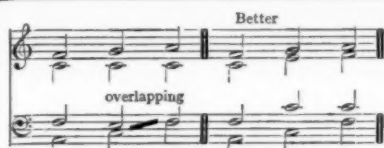
14. Mel

Two cha from domi dominant:



It follow harmonize

Leaps o are frequ tonic or de is a down sixth shou motion to



12. Allowable Overlapping.

It must be remembered that overlapping is often only slightly objectionable, and that professors will differ in the extent to which they permit it. The effect is merely messy and untidy, but perhaps on that account each instance should be considered with special care. Dust in the corners is less obviously objectionable (and therefore less readily cleared away) than mud upon the carpet, but it is the absence of the former that shows that the housemaid does her job.

I allow my pupils to use overlapping between two positions of the same chord, and in the two following progressions, of which No. 1 is perfectly good and No. 2 unfortunately cannot be helped, unless the melody is changed:



An exercise demanding much permissible overlapping is to be found in Macpherson's 'Practical Harmony' (chapter 11, exercise 2).

13. Melody for Passing Six-Four.

The best melody is usually a scale in contrary motion with the bass, doubling the bass-note of the 6-4 in the melody.

If, however, there is a chord of the sixth on both sides of the six-four, write a scale in similar motion, moving in sixths with the bass:



14. Melody in Resolution of Last Inversion of Dominant Seventh.

Two charming jumps of a fourth are possible: from dominant to tonic, and from supertonic to dominant:

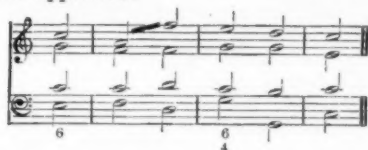


It follows that such jumps in a melody to be harmonized can be treated in this way.

15. Big Melody-Jumps.

Leaps of a fifth or sixth upwards or downwards are frequently excellent when taken from the tonic or dominant notes. The least good of these is a downward fifth from the tonic. Leaps of a sixth should be approached and quitted in contrary motion to the leap.

Big jumps starting from other notes are also often effective between two positions of the same chord, or between two different chords when both notes belong to both chords. An example of the latter is appended:



16. First Inversion of Supertonic with Third from Bass in Melody.

Don't use it. The effect is nearly always bad, except after another position of the same chord. The above description of the undesirable thing is clumsy; I suggest instead the single word 'Anathema' (for those who understand it). The first inversion of submediant with third from bass in melody, and the first inversion of mediant with third from bass in melody, are also generally unpleasant, but there is less temptation to use them. These are all secondary triads so placed that they sound like primary triads with a wrong note in the middle. Listen to:



This seems like a progression from the tonic to subdominant gone wrong, and should be so corrected in the harmonization of a melody. If, on the other hand, the figured bass is given, the sixth can be placed in the top part:

Keeping the Melody. Keeping the Bass



17. Resolution of Dominant Seventh upon Submediant Triad.

The treatment of the notes is easy enough:

Seventh of dominant seventh goes to fifth of submediant.

Third of dominant seventh goes to third of submediant.

Fifth of dominant seventh goes to third of submediant.

The last progression occurs in order to double the third of the submediant.

Now, it is nearly always desirable in this resolution that the third of submediant, besides being doubled, should be in the melody. Therefore, do not put the seventh of dominant in the melody without due consideration.

18. Repetition of Melody Notes, and of Bass Notes

Accent is enforced by change; indeed, in one sense, accent is change. A continuous, uniform sound has no accent; alter it in any way, by making it suddenly louder or softer, or higher or lower, and the attention will immediately be called upon to register an effect of accent. Therefore,

where accent is required, there should be change. What are most noticeable in a chord? The treble, the bass, and the root (*i.e.*, the harmony itself). It follows that all these should be changed when accent is required. Hence the following recommendation, which should not be taken, however, as an inflexible rule:

It is better not to repeat a melody note, or a bass note, or a harmony with the accent on the repetition.

Exceptions may arise:

(a) At the beginning of a phrase; and—

(b) When the repetition note is part of a discord. (In this connection, a six-four is considered a discord.)

The reason underlying (b) is that the discord supplies just the edge that is needed for accent, and so mitigates the ineffectiveness of the repetition.

(To be continued.)

POINTS FROM LECTURES

Mr. Graham Peel's reminiscences and opinions interested an audience of the Bournemouth Centre of the British Music Society. He said that though the standard of English singing generally had risen of late years, the highest level reached to-day was not, in his opinion, as high as it was from twenty to forty years ago. Mr. Peel did not view with favour the cinematograph, and still less mechanical music, and he was sometimes full of dread as to what might be the results of mechanical reproduction and transmission. He added that the days of folk-song creation in Britain were over, and he deprecated the type of arrangement which lost the loveliness of the original in the maze of modern conceit.

Grandson of Mendelssohn, Mr. P. V. M. Benecke gave a lecture on this composer at Doncaster. Mr. Benecke's father used to speculate as to what would have happened to our judgment of some of the very great composers if they had died, as Mendelssohn did, at the age of thirty-eight. 'In the case of Bach we might have had the "St. John" Passion, but not the "St. Matthew" or the great B minor Mass. Enough would remain, however, to make us feel that Bach had attained an extraordinarily high pinnacle. If Beethoven had died at thirty-eight, we should have had the great works of the middle period, but not such works as the F minor Quartet, or the B flat Trio, and none of the great works of his last period.'

Another Doncaster lecture was that given by Mr. H. A. Bennett on 'The Place of Music.' He divided music into three divisions: emotional, intellectual, and spiritual. Most people appreciated music in the emotional way. The emotions, however, were not always found to be healthy, neither was the music of that type always healthy music. It might cause depression, or it might increase excitement. Music that depended mostly upon emotionalism was usually very dull and barren music, and not intellectual. Its composition was usually formless, and it needed to be moulded and shaped. The emotional in music was like the colour in a picture, and the intellectual side of music was like the draughtsmanship. In music that was purely spiritual the hearer could not define the effects that gripped him. The greatest music combined all three forms of appeal.

'A Pleasant Voice' was the topic taken by Mr. Thomas Case, a singer, when addressing the Buxton Rotary Club. 'How many lectures and sermons,' he asked, 'are ruined by a bad delivery or an unpleasant voice? Many people envy others who had good voices. A pleasant voice like good sight, good hearing and a healthy body should be everybody's birthright. There would be more pleasant voices if in our early years we were taught to use them correctly. In schools there should be an inspection of voices, just as there was a clinical examination of eyes and teeth. If a child had a hoarse, weak, or throaty voice there was a fault somewhere, and later on that defect would perhaps impair the child's health. Incorrect breathing is the source to which nearly all vocal faults could be traced. The beauty of voice is enhanced by care to produce pure vowel sounds; consonants, in speaking or singing, must not be allowed to rob the vowels of their full length. The secret of great singing is a perfect *sostenuto*, with the vowel sound going the full length of the beat, and getting to the consonant sound neither too soon nor too late. Technicalities, however, are not enough for a pleasant voice. A voice could be developed to technical perfection and yet fail to move the hearers. What is needed is the faculty which gave us the power of interpretation, soul, feeling, sympathy, sincerity. To sum it up, character is needed to make a beautiful voice, over and above technicalities. Thousands of people with really fine voices technically, singers and reciters in particular, think the voice is all, and wonder why they do not get far.'

'The Use and Abuse of Music' was treated with breadth in an address at Oldham, by Mr. Albert Hardie. People got out of music only what they put into it. They were, he said, getting far too much music to-day. A man turned on his wireless for the whole evening, but what sort of attention did he give to what was coming through the loud speaker? It might be some of the finest music ever written, but it passed over his head because the listener would be reading a book or a newspaper. There were those who contended that wireless was greatly damaging the musical profession. He cared nothing about such criticism, but what mattered to him was that, even if people were giving up singing and playing the pianoforte, they should continually fail to give really good music their undivided attention when it was being rendered.

Musical Memory is the subject to which Miss Lillias Mackinnon has devoted much attention. In a lecture at Aberdeen she said that the steps towards memory playing were concentration, association, and repetition. To create a vivid impression on the mind one must concentrate; to recall the impression at will, it must be associated with other impressions; and to make the process of recalling it easy and rapid, one must repeat or practise it. Some people advocated that music should first be memorised away from the instrument. To many that would be hard work, and to some, including many children, it would be impossible. For the average player it was as well to begin at the instrument. After the piece had been memorised, it could be thought of away from the instrument.

J. G.

ANSWERS
Questions:
They must be
are sent, etc.
Our 'Answers'
the 10th of
by post.

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PROF. BOGUS INSTRUCTS



(From the 'Musical Courier')

Vocal Teacher: 'Ah, Miss Rasp! That's the quality I'm looking for.'

ANSWERS TO CORRESPONDENTS

Questions must be of general musical interest. They must be stated simply and briefly, and if several are sent, each must be written on a separate slip. Our 'Answers to Correspondents' column closes on the 10th of the month. We cannot undertake to reply by post.

M. P. (Chingford).—You say your voice is contralto, your upper and middle registers are good, but in the chest register you 'have difficulty in producing notes with any volume of tone below B flat.' You also say that you can 'sometimes get A flat, but it is never certain.' This last sentence seems to suggest that these lower notes are beyond your power to produce at all with any certainty, apart from the question of volume. If so, you should consider whether you have mistaken the character of your voice. Further details would have helped us in advising you. For example, how long have you been seriously studying singing? Have you been working with a properly qualified teacher? Has your voice the real contralto quality? What is your highest comfortable note? If you can sing top A or B flat easily, you are wasting your time and doing yourself no good by worrying about your low chest notes. Presuming, however, that you are really a contralto, with available, though weak, lower register, here are some suggestions for increasing power. Choose a good chest note—C, B, or B flat—and make up little exercises combining this note with the notes below; begin with two notes (C, B, C, B), then three (C, B, B flat, B, C), extending downwards by semitones as the notes develop. Find the most favourable vowel, experimenting with *ah* and *ee* (especially *ee*) and the vowel sounds in *let* and *lit*. Sing with steady, firm tone, but without forcing. Another good exercise—choosing again your best vowel—is to sing various intervals, starting with a good note and passing with a well-defined slur to a poor lower note: e.g., D to A, D flat to A flat, &c. Practices at this work should be brief but frequent.

G. G.

HOPEFUL.—We have known successful girls' club singing classes developed from material such as you describe. Begin with good and attractive unison

songs (unless the class is unusually well-provided with sight-readers able to sing in parts). Don't overdo the exercises at first. You say they *must* sing scales; but you will probably find some simple exercises in sustained single notes better for a start. Use the kind of thing that would be suitable for an ordinary singing pupil in the very early stages. But as you say they have yet to be interested in class-singing, don't be too exacting at the start. Take every opportunity of showing them what they *can* do, not what they *can't*. If their tone is rough, use humming, both for simple exercises, and also in learning songs. But see that there is no muscular contraction of the jaws; tell them to hum in the free, happy way they would adopt in a moment of pleased comfortable absent-mindedness. (This sounds complicated, but it isn't so, really.) We wrote an article on girls' club singing in the *School Music Review* of May, 1915. A few copies are left, and you may obtain one by sending 4d. to Novello's. Ask Novello's also to let you have a selection of unison and two-part songs on approval, so that you may take time over the choice of material for making a start. If the club is affiliated to the Girls' Club Union, or the Y.W.C.A., or G.F.S., aim at entering your class for the next competition. Let us know how you get on after a month or two, and if we can help you further we will gladly do so.

E. S. (Atlanta, Ga.).—(1.) We recommend you to use the small orchestra editions issued by Fischer, New York. All the instruments are fully 'cued in,' thus making things practicable for incomplete forces such as yours. (By the way, we advise you to be sparing in the use of your first cornet. Don't let him monopolise the melodic fat, otherwise your other players will have too little chance of developing as soloists.) Here are a few works you might tackle: 'Poet and Peasant' Overture; 'Bohemian Girl' Overture; Ballet music from 'Rosamund,' Schubert; 'Figaro' Overture; 'Sizilietta,' von Blon; and 'Berceuse de Jocelyn,' Godard. (There are stacks of little works like these last two.) You might also try a Haydn symphony—the 'London,' for example. You say your cornet and clarinet parts must be for

B flat instruments. But if your cornet player doesn't possess an A crook, he ought to. (2.) 'The Violin,' by Berthold Tours (Novello, 3s.) We are asking Novello to post you a marked graded list of pieces for violin and pianoforte. (3.) Bach's Preludes and Fugues for organ and pianoforte are different sets of works, although some of those for organ have been arranged for pianoforte, and vice-versa. The Chorale Preludes were written for organ; a good many of these are also to be had in pianoforte transcriptions.

ANZEDE (New Zealand).—You ask: 'Are there in London any reputable music publishers who publish on a royalty basis?' Yes, plenty. You ask because you have been 'pestered by publishing sharks,' who in glowing terms sing the praises of your MSS., and then proceed to offer to publish a song on receipt of anything from £20 to £30. We know that kind of publisher, and if you had read your *Musical Times* diligently for the past few years you would have seen repeated warnings against him. You have 'enough letters of the kind to paper a room,' you say; what are you to do? Well, first, we shouldn't paper that room. Treat all letters of this kind as you would treat money-lenders' and betting touts' circulars. If you have a composition that seems to you to be worthy of publication (as of course you have, like everybody who tries his hand), send it to a publisher of that particular kind of music. If he thinks it is good enough, and suitable for his catalogue, he will offer to buy the copyright, or, alternatively, to pay you a royalty. But if he is a reputable publisher he will not ask you for money; if he *does* ask for money, he is one of the other sort. We ought to add that this is a bad time for unknown composers—in fact, for composers of any sort. So don't be sanguine.

INQUIRER.—(1.) Mozart's 'Vergiss mein Nicht' is not an operatic extract, but a separate song, which can be obtained from Novello (2s.) (2.) As you say, there is a good deal of misunderstanding as to the difference between tremolo and vibrato. There are even good and bad samples of string-players' vibrato. (We published an article on this subject by Mr. Bonavia, in December, 1927.) As for the wireless singers about whose method you complain, both tremolo and vibrato are far too handsome terms for it; call it wobble—an ugly and absurd name for an ugly and absurd thing. You ask as to the causes. They are various: bad breath-control (in spite of what you say about village choirboys who can't breathe properly and yet don't wobble); nervousness; a mistaken idea that it is expressive; and a slavish following of some really fine singer who is fine in spite of the defect—not because of it, as the superficial imitator thinks. (3.) Phrasing is called 'square' when there is no 'give' or elasticity in it. Too strict observance of time, and too little observance of the natural accent of the words, will produce the fault. (4.) The correct method of breathing is the second of the two you describe.

GLASGOW.—We do not like your settings of 'Sanctus' and 'Pax Dei.' They are just feeble music feebly harmonized. You say they are 'simply harmonized to suit an ordinary church choir.' But you fail to perceive that simplicity need not be weak; on the contrary, many of the strongest things in music are simple. But your over-numerous dominant sevenths (often in the

weakest inversion—the 6-4-3) and your tame melodic line, are simple in the wrong way. Don't give these things to your choir: there is no lack of good stuff available. Why should you lower the singers' taste with your weak though well-meant effort? (We say this not to hurt your feelings, but for the ultimate good of yourself and your choir.)

B. B.—We wish we could be of service to you, but your letter is only one of many we receive asking for help in obtaining work. If we had any means of putting readers in touch with likely vacancies we would gladly use them; but we haven't. We can only sympathise with you and wish you luck. (Incidentally, this answer supports our advice to those who contemplate leaving a business post in order to enter the musical profession. 'B. B.,' like many others in search of work, is well qualified. What chance have new-comers who are only partially trained and qualified?)

PUZZLED.—You ask: 'Is there any one, recognized, up-to-date text-book which states definitely the laws of melodic and harmonic progression?' There are plenty of books that pretty well answer this description; but we have an idea that you will be best suited by something simple, at all events for a start, so we advise you to get Kitson's 'Elementary Harmony' (Oxford University Press, three books, 3s. 6d. each).

J. C.—'Advanced Grade' in what examination? Your question is too vague. But in any case we should hesitate to advise you as to what would be most likely to suit a player with small hands because the size of the hand counts for very little if the player is well equipped in other ways. We know some really first-rate pianists who have much ado to stretch an octave; and some who can stretch a tenth and do little else.

OLD ENGLISH.—(1.) S.A.T.B. arrangements of negro spirituals are published by Ricordi, and probably by other houses as well. (2.) Write to Messrs. Curwen, Berners Street, for particulars of some choral fantasias on various operas. Novello issue concert versions of 'Carmen,' 'Faust,' Purcell's 'King Arthur,' 'Il Trovatore,' 'Tannhäuser,' 'Maritana,' 'Preciosa,' &c.

CELT.—(1.) We know of no book on Atonality, but there is a good article on the subject, by Edwin Evans, in vol. i. of Cobbett's 'Cyclopedic Survey of Chamber Music.' (2.) Delius's 'In a summer garden'; for a larger work, 'Appalachia.' Miniature scores of both may be had from Novello (4s. and 11s. 6d., respectively).

A. R. R.—The book most likely to help you is 'Ninety-nine per cent.: How Success at Musical Competitive Festivals is Won,' by J. Frederic Staton (Curwen, 4s. 6d.). Our articles on 'Festival Topics' will sooner or later touch on the other matter you mention.

T. C.—(1.) Try Novello's Albums of Twenty Short and Easy Pieces for organ. There are seven of them, 4s. each. (2.) The song, 'Passing by,' by Purcell (but not by the Purcell, remember), is published also as a vocal quartet by Ashdown.

J. A. L.—We should prefer the shake without the turn, especially as Liszt doesn't indicate a turn. If one is used, play D natural, not D flat.

L. R.—The song shows some feeling for effect, but lacks originality of any kind, and its writer has a great deal to learn in the technique of composition.

A. P.—keys that F; trumpet F. E. J. a book on reader help

We are u of letters w month to y desirous o for what r into the m of 'safety repeat tha profession such aspira qualification sufficient f transition p

Several c to the Han number. English w 'Art thou thou weary published i (vol. iii., 2s Songs, No. R. T. R 'Young I Purcell's a choly' (17)

Chu

ROY

PAS

Bell, E. A., Hull Campbell, A., M

Dougharty, E. K. Fitch, P. A. W. Gabb, W. H. E. Herbert, F. A. Hewitt, J. L. G.

PAS

Ager, L. M., Sea Alderson, P. A.

Tham Almond, J., Bex

Ashfield, D. M., Brunker, R. M.

Burrows, F. D., Clements, J. H.

Cludray, L. R., Deli, S., Warring

Edes, W. L., St Emerson, Miss J.

Felmingham, G., Hardy, J. A., G

Harris, J. A. L., Harrison, S. J.

Hasler, D. J., Ty Heath, Miss M. E.

Heys, Miss A., B Horrocks, W. H.

Hough, H., Man Jowett, R. P., H

Keen, G. H., Ne Laubert, F. C.,

The sixty- at the Coll chairmanship Mus.Doc.

Amongst t of the Council

A. P.—Clarinet in B flat, changing to A for keys that contain three or more sharps; horns in F; trumpets in B flat.

F. E. J.—We cannot discover the publisher of a book on Extemporisation by F. James. Can a reader help?

We are unable to insert or comment on a number of letters we have received concerning our reply last month to 'Bick' (who, readers will remember, is desirous of giving up a safe commercial position for what must necessarily be a hazardous entry into the musical profession). We are not advocates of 'safety first' in all circumstances; but we repeat that the present condition of the musical profession is such as to justify us in saying to all such aspirants: *Don't*, unless you have special qualifications or advantages, and (above all) sufficient funds in reserve to help you over the transition period.

Several correspondents kindly write in reference to the Handel song 'E. K.' asked about in our last number. It appears to have been 'Dove sei,' the English words (by W. G. Rothery) beginning 'Art thou troubled? Music will calm thee. Art thou weary? Rest shall be thine.' The song is published in Novello's Twenty-six Classical Songs (vol. iii., 2s. 6d.) or, separately, in Novello's School Songs, No. 1038 (1½d.).

R. T. R. kindly writes to say that the song 'Young I am, and yet unskilled,' is printed with Purcell's air in d'Urfey's 'Pills to Purge Melancholy' (1719 Edition, vol. iii., p. 227).

Church and Organ Music

ROYAL COLLEGE OF ORGANISTS

PASSED FELLOWSHIP—JULY, 1930

Bel, E. A., Hull.	Hickley, E. H., Weston-super-
Campbell, A., Morpeth,	Mare.
Northumberland.	Kenworthy, S., Uppermill, near
Dougharty, E. H., London.	Oldham (Turpin Prize).
Fitch, P. A., W., London.	MacCallum, R. E., Glasgow.
Gabb, W. H., Exeter.	Pearce, C. H., Pontypool.
Herbert, F. A., Shrewsbury.	Thompson, Miss E., London.
Hewitt, J. L. G., Chislehurst	
(Lafontaine Prize).	

PASSED ASSOCIATESHIP—JULY, 1930

Ager, L. M., Seaford.	Lewis, W. L., Liverpool
Alderson, P. A., Kingston-on-	Maskrey, J., Cardiff.
Thames (Sawyer Prize).	McCallum, M. G., Greenock.
Almond, J., Bexhill.	Moore, R., Leeds.
Ashfield, D. M., Swindon.	Mountford, Miss P. M. W., London.
Brunker, R. M., London.	Pearson, J., Leeds.
Burrows, F. D., Belfast.	Powell, Miss A. M., Bristol.
Clements, J. H., Ely.	Roberts, A., Wakefield.
Cudrery, L. R., Leeds.	Russell, Miss G. R., Carlsholton.
Dell, S., Warrington.	Shepherdson, A. H., Cottingham,
Edes, W. L., Stalybridge.	Yorks.
Emerson, Miss J. H., Belfast.	Storrs, Miss E., Chelmsford.
Flemingham, G. H., London.	Thorn, G., Watford.
Hardy, L. A., Grays, Essex.	Vann, W. S., Leicester.
Harris, J. A. L., Bradford.	Walker, F. N., Liverpool.
Harrison, S. J., Burton-on-Trent.	Walsh, L. A., Leeds.
Hesler, D. J., Twickenham.	Warwick, F. A., Marzate.
Heath, Miss M. E., Barrow-in-	Weatherseed, J. J., Montreal,
Furness.	Canada.
Heys, Miss A., Bury, Lancs.	White, L. J., London
Horrocks, W. H., Leigh, Lancs.	(Lafontaine Prize).
Hough, H., Manchester.	Williams, A. C., Bromley, Kent.
Jowett, R. P., Helmsley, Yorks.	Windor, G. T. M., Beckenham.
Keen, G. H., Newbury.	Woodhouse, F. E., Morecambe,
Lambert, F. C., London.	Lancs.

ALAN W. SHINDLER (Registrar).

The sixty-sixth Annual General Meeting was held at the College on Saturday, July 26, under the chairmanship of the President, Prof. E. C. Bairstow, Mus.Doc.

Amongst those present were the following members of the Council: Dr. W. G. Alcock, Mr. H. L. Balfour,

Prof. P. C. Buck, Mr. G. D. Cunningham, Mr. E. d'Evry, Dr. W. H. Harris, Mr. Harvey Grace, Prof. C. H. Kitson, Dr. F. G. Shinn (hon. treasurer), and Dr. H. A. Harding (hon. secretary).

There was a large number of members present, including: L. C. Allen, J. Almond, S. Andrews, N. Askew, S. H. Baker, A. E. Balkham, L. Barker, Miss A. D. Barklie, F. W. Belchamber, E. P. Biggs, W. J. T. Bigsby, L. J. Blake, C. Borrow, E. Bowman, Allan Brown, R. M. Brunker, W. B. Buncher, A. V. Butcher, E. R. Carlos, Miss K. Cholditch-Smith, N. Choveaux, G. R. H. Clark, E. A. Collins, W. G. Constable, J. G. Coxwell, L. J. Cramp, J. E. H. Creed, J. R. A. Crouch, D. T. Davies, E. T. Denty, E. E. Douglas-Smith, F. H. Dunnichiff, L. R. Edmondson, G. H. Eldridge, F. Ellison-Jones, Miss L. Faddi, E. J. G. Foster, L. Foster, Miss A. M. Francis, A. L. Gibson, Miss D. M. Gore, G. C. Gray, F. C. Griffin, F. A. Grove, R. L. Hates, H. Hall, G. Hankin, A. G. Harland, H. Hart, L. W. Harris, T. B. Harvey, J. L. G. Hewitt, E. H. Hickley, Dr. W. H. Hickox, H. Hodge, J. E. Hunt, A. J. B. Hutchings, Miss E. L. Jupp, H. W. King, G. H. Knight, F. C. Lambert, F. A. Lark, Miss C. Lawless, A. S. Lee, N. F. Linfield, R. C. Lockhart, R. N. MacCallum, K. Malcolmson, F. W. Marriott, G. J. Metzler, H. J. W. Miller, Miss I. E. H. Moorhouse, Col. G. Morphew, L. C. Morris, J. B. Musto, Miss M. G. Noad, C. W. Parnell, T. D. Passey, C. H. Pearce, J. H. Petty, W. Porkney, A. C. Rackham, W. Ratcliffe, Miss G. R. Russell, A. E. Scillitoe, A. H. Shepherdson, Miss E. R. Southwell, Miss E. G. Springall, C. J. P. Stalain, A. W. Standidge, Miss E. Storrs, A. W. Taylor, Miss M. Tucker, A. W. Urquhart, P. G. Wells, H. Wharton-Wells, E. G. Widdowson, G. E. Wiles, H. F. Williamson, R. E. Willis, F. B. P. Wilson.

The President opened the proceedings by saying: 'Before we begin the business of this meeting, I should like to refer to the loss we have sustained in the death of our dear friend, Dr. E. T. Sweeting. I first examined with him here in 1912, and ever since then he has been a very firm friend of mine. He was a sound musician, and a great friend to this College, the best interests of which he always strove to promote in every way. We greatly deplore his loss.'

The Minutes having been read and confirmed, Dr. H. A. Harding read the Annual Report of the Council, as follows:

SIXTY-SIXTH ANNUAL REPORT

Your Council has the honour to report that the successful career of the College, its prestige, and the high standard of its work have been fully maintained during the past year. The number of candidates at the examinations was four hundred and forty-one. Of these a hundred and two were successful in passing.

Your Council profoundly regrets to have to report the death of Dr. E. T. Sweeting, member of the Council and an examiner. His sincere and genial personality endeared him to all who knew him, and his loss is deeply deplored. He was a true artist and a good man.

In the passing of Dr. Arthur Henry Mann, Fellow and organist of King's College, Cambridge, University organist, and hon. treasurer of the Incorporated Society of Musicians, your Council mourns the loss of a most distinguished member of the College, whose unobtrusive yet untiring labours on behalf of the musical profession generally for more than half a century will ever be remembered with high esteem and gratitude.

Your Council notices with much gratification that H.M. The King has conferred the dignity of Member of the Victorian Order upon Mr. E. Stanley Roper, organist and composer at His Majesty's Chapels Royal and a valued member of the Council.

Your Council thinks it a convenient opportunity to commend to the notice of diploma-holders the advantages they obtain by continuing their subscriptions to the College. They receive for each subscription: (a) a year's issue post free of the *Musical Times*, a publication which it is safe to say no musician can afford to neglect; (b) the complete sets of examination

papers for the College examinations, Fellowship and Associateship. The value of these papers in the preparation of pupils is obvious; (c) a copy of the R.C.O. Calendar with its reports and lectures, and other College activities, comprising matter of vital interest to the members, including the addresses of the President and the invaluable reports of the examiners.

Your Council wishes to emphasise the fact that while the balance of the annual guinea subscription remaining to the College after supplying members with the above-mentioned advantages is but a small proportion, yet in the aggregate it is an important factor, and without its aid it would be difficult to carry on the work of the College. Nevertheless, the Council feels that these subscriptions are less important financially to the College than as marks of loyalty on the part of those who realise the valuable work done by the Institution in upholding the status of the musical profession and, in a wider sphere, the progress of musical art.

Your Council records with gratitude the thoughtful, instructive, and illuminating lecture which was given at the College on February 8 by Dr. John B. McEwen on Schumann's E flat Quintet, Op. 44, for pianoforte and strings (the work set for critical study for the Fellowship examination). The Quintet was played by students of the R.A.M. (by kind permission of the Principal).

In recognition of Dr. Harding's invaluable services as hon. secretary of the College for the last twenty-one years, your Council has instituted a 'Harding Prize' of £5 to be awarded twice a year to the Fellowship candidate who on obtaining his or her diploma gains the highest marks in the paper work.

The examiners appointed for 1930-31 were:

Fellowship Paper Work.—Dr. F. G. Shinn, Prof. P. C. Buck, and Sir Ivor Atkins.

Fellowship Organ Work.—Dr. Stanley Marchant, Prof. E. C. Bairstow, and Dr. W. G. Alcock.

Associate Paper Work.—Dr. Thomas Keighley, Dr. George Dyson, and Dr. Percy Hull.

Associate Organ Work.—Mr. G. Thalben-Ball, Mr. E. d'Evry, and Mr. H. L. Balfour.

Choir-Training Examination.—Mr. G. Thalben-Ball and Mr. E. Stanley Roper.

A hundred and fifty-three new members have been elected during the past year.

Your Council again desires to express its great appreciation of the services of Dr. F. G. Shinn, hon. treasurer, and of Dr. H. A. Harding, hon. secretary, with sincere thanks for their untiring efforts on behalf of the College.

Your Council gratefully acknowledges the thoroughness and efficiency of the hon. auditors, Mr. Glanville Hopkins and Mr. R. Yarrow, and also of the professional auditors, Messrs. Pannell.

To the Registrar of the College, Mr. Alan Shindler, your Council desires to offer its warmest thanks for the conspicuous ability and energy with which he discharges his duties on all occasions.

Your Council also wishes cordially to recognise the valuable and ready assistance rendered by the staff of the College.

The report was formally adopted on the proposition of Mr. Wharton-Wells, seconded by Mr. S. H. Baker.

In presenting the annual financial statement, the hon. treasurer, Dr. F. G. Shinn, explained the item entitled 'Repairs and additions to Premises, £803 19s. 3d.' He said: 'Almost the whole amount is due to the new fire escape staircase which comes in the current accounts, for although the staircase was erected a year ago, the final payment was not made until this year. This is due to the fact that the first estimate for the staircase was less than half what it really cost, owing to the subsequent necessary requirements of the L.C.C. In the Sundries, £25 10s. 11d., is included the pictures, which adorn the walls of this room. Our President thought that the bare and barren aspect of this our Music Room was anything but inspiring, and at the request of the Council Dr. Sweeting spent a great deal

of trouble in trying to remedy matters. I should like to say that I was largely assisted by him in preparing the Library Lists that have been printed for the last three years, and it is quite possible that the next list may not appear in the ensuing Calendar.

On the proposition of Mr. Ratcliffe, seconded by Mr. Belchamber, the annual financial statement was adopted.

Dr. Shinn was unanimously elected hon. treasurer on the motion of Prof. P. C. Buck, seconded by Dr. W. G. Alcock.

The PRESIDENT: I have the honour to propose the re-election of Dr. Harding as hon. secretary. You do not know, because you do not attend Council meetings, how he keeps us in order and tells us what to do. It is well that he does, because however much we may be interested in this place we cannot have the detailed knowledge that he has with his experience. He is the ideal secretary, because he has any amount of downright good commonsense, and although, as I have said, he keeps us in order, he does it in such a nice way that we all love him.

Mr. G. D. CUNNINGHAM in seconding said: We all agree with what the President has said, and I can assure you that the respect which the Council has for Dr. Harding is no less than their affection for him. His services for the College have been incredibly valuable and it is impossible to think how the College would get on without the wonderful secretary and helper that he has proved to be.

The motion was heartily carried, and the meeting expressed its warm thanks both to Dr. Shinn and Dr. Harding.

Mr. Glanville Hopkins and Mr. J. A. Sowerbutts (Guildford) were elected hon. auditors on the proposition of Dr. Harding, seconded by Dr. Shinn, and the professional auditors, Messrs. Pannell, were re-elected, proposed by Dr. W. H. Hickox, seconded by Mr. H. F. Wilkinson.

The PRESIDENT: We have to elect Fellows to fill the vacancies caused by the retirement in rotation of four members of the Council. Only two nominations were received for the London section—Prof. C. H. Kitson and Mr. Reginald Yarrow; and only two for the country section—Dr. W. G. Alcock and Dr. G. J. Bennett, and I therefore declare these four Fellows to be duly elected members of the Council. We very heartily welcome our new member, Mr. Reginald Yarrow.

The Council has made an alteration of Bye-law IX. in pursuance of Clause 9 of the Charter, the alteration is now submitted for the sanction of the members of the College. The old Bye-law was as follows:

'Prizes may be offered from time to time, as the Council may decide, for musical compositions, to be competed for by the subscribing members.'

The proposed new Bye-law was:

'Prizes may be offered from time to time, as the Council may decide, to be awarded to successful candidates or competed for by subscribing members.'

The alteration, as you will see, somewhat broadens the old Bye-law.

The sanction of the meeting was given to the alteration on the proposition of Mr. Douglas Smith, seconded by Mr. Jones.

The PRESIDENT stated that the alteration of the Bye-law was, of course, subject to the consent of the Privy Council.

This concluded the annual general meeting.

DIPLOMA DISTRIBUTION

On Saturday, July 26, immediately after the annual general meeting, the presentation of diplomas was made by the President, Prof. E. C. Bairstow.

The hon. secretary announced that at the recent examinations there were sixty-two candidates for Fellowship and of these twelve passed. For Associateship there were a hundred and sixty-two candidates, of whom forty-four passed. The Fellowship Lafontaine Prize was awarded to J. L. G. Hewitt, of Chislehurst, and the Fellowship Turpin Prize to S. Kenworthy, of

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Uppermill, near Oldham. The Associateship Lafontaine Prize was awarded to L. J. White, of London, and the Associateship Sawyer Prize to P. A. Alderson, of Kingston-on-Thames.

Dr. HARDING: The President has allowed me to say a few words about something which I have very much at heart. I refer to the Organists' Benevolent League. It is a League instituted for poor and old organists. The resolution passed when it was instituted states that it is an appeal to organists in the United Kingdom to contribute once a year if possible to this beneficent fund by giving an organ recital, concert, lecture, or any other appropriate entertainment, the proceeds of which, after the expenses have been deducted, to be transmitted to the Committee of the League. This committee is representative of the whole profession. It is not a hole-and-corner affair. The League was instituted in 1909, so that we come of age this year, and we are anxious to signalise this event by a large increase in our income. I have been hon. treasurer ever since it started, and it is one of the joys of my life that I have been privileged to be associated with such an institution. Dr. Bullock, of Westminster Abbey, is the president, and is doing grand work for this League. (He asked me to express his regret at enforced absence this afternoon.) I know that on many occasions Dr. Bullock has given an organ recital without a fee of any kind on condition that a part of the proceeds were given to the Organists' Benevolent League. His predecessor, Sir Frederick Bridge, instituted this League, and I think it was one of the best things he ever did. By organ recitals and some donations since the beginning, twenty-one years ago, we have received no less than £7,000. We have invested £2,500 to provide for pensions; we generally invest half of what we receive for this purpose. Grants are very useful, but we want to be able to provide annuities. Last year we had more applications for help than ever before. I should like you to realise the kind of case we have to deal with—one man lately we saved from the workhouse, and a case I shall never forget was that of a man of ninety years of age, utterly destitute through no fault of his own, who was too feeble to write himself, and had to get friends to do so for him. The League is undenominational and not connected with any institution. I appeal to you organists to give a recital once a year for this League. We supply the programmes and you take all the expenses out of the proceeds. Think it over, because your help is much needed, especially now. Mr. Thomas Shindler, our former registrar, is the hon. secretary of the League, and he will receive any communication you like to send him. I should like to mention a lot of names of those who have helped us lately, but I am afraid I have taken up too much of your time already. I am very much in earnest about this matter—any organist could get up a recital and raise at least five shillings!

The PRESIDENT then gave the following address:

INAPPROPRIATENESS

The last strains of the anthem had just died away in a long drawn-out *pianissimo*. The hush was broken by the loud and rather nervous voice of the curate announcing that the mothers' meeting he had previously said would take place on Wednesday would really be held on Thursday. Now there was not the slightest harm in the curate's correcting his mistake, but that was not the moment to do it. It effectually dissipated any solemn reflections engendered by the music, and brought everyone back to earth with an unholy bump. The curate was evidently a man who had no music in his soul. Yet we who are engaged in musical education are constantly hearing people who ought to know better do similar things. Although they are well equipped technically, they never seem to perceive what is fitting and apt to the moment. To quote only a few flagrant examples. At the mighty climax we glory in the all-pervading resonance of the full organ, but two solid pages of it,

especially on this one during the examinations for F.R.C.O., is not reasonable. We are most of us guilty of occasionally producing mechanical emotion by means of the tremulant, but to play a whole piece with its unvarying wobble is unpardonable. Again, how few musicians have a sense of appropriate tempo. How often do we hear the austere *Largo*, or the tender *Adagio* trotting along at a casual *andante con moto*; and still oftener, the contented ambles of the *Andante* is dragged along at half-speed. No one objects to a *portamento* of the voice or a *glissando* on the fiddle when the lie of the phrase suggests it, but when every descending interval is slurred the thing becomes a nightmare.

After looking through over thirty exercises for the degree of Bachelor of Music, I have come to the conclusion that inappropriateness is the commonest mistake. Candidates have been told, quite truthfully, that their accompaniments must move quicker than their voice parts. And move them they do, quite irrespective of the musical situation, and of the type of movement which would fit it, or of the law of contrast, or of the shape of a phrase, or its rhythmic pattern. The repetition of words is another example. This, in choral works, is often unavoidable, and is legitimate enough when setting such phrases as 'He plodded along for many a dusty mile,' or 'Hallelujah, Amen,' but many of them do it when the situation calls for something short, sharp, and vivid, such as 'He leaped from his horse,' or 'With one mighty blow he felled him.' One would imagine that any musician who had progressed as far as the Bachelor's exercise would have discovered that the themes of a movement in sonata form, or the subject of a fugue, are to music as the principal characters are to a novel or play; and that episodic matter is of less importance and is chiefly useful in preparing the stage for the entries of the hero or heroine. But apparently, if these people have played the forty-eight Preludes and Fugues, or the Pianoforte Sonatas of Beethoven, they have never learnt even this obvious fact from them, for their own episodes are seldom crescendos of interest, and their heroes and heroines sneak on at the back of the stage, unnoticed.

It is my experience that nothing but good comes from crediting people with more ability than they really possess. On the other hand, an immense amount of evil in this world is the result of the opposite, namely, under-rating intelligence. If we, as teachers, are constantly giving our pupils the impression that we have more faith in them than they have in themselves, we shall spur them on to achieve what to them seems at first to be far beyond them. And if we have over-estimated their powers, we shall still get them further along the road than teachers who have but little faith in them. Very much of this dreadful habit of doing the right thing at the wrong moment is the result of faithless teaching—of teaching that is purely technical—because the teacher does not believe that the pupil can go further than technique. It is the result of teaching which only tells *how*, and never *why* a thing is done. And yet, if we examine one by one the examples of inappropriateness I have given, we shall all admit that any sane-minded person is quite capable of seeing the ridiculous side of them, and understanding why they are wrong. It does not take a wonderful genius to see that the full organ is only wanted for full climaxes, or that climaxes, being mountain-tops of emotion, should be as lofty as you like but cannot be of great extent. Only a modicum of commonsense is needed to appreciate the fact that it is impossible to listen for long with pleasure or benefit to music which depends for its effect on one kind of feeling and one only, and that a very sentimental one, obtained by a very mechanical means, namely a tremulant. I am not going to believe that the average person is so dense that he cannot perceive the relationship between pace and rhythm in music and the same things outside music. And if he perceive it, it will surely help him in selecting an appropriate tempo. The more life and excitement there is both in music and out of

it, the more movement will there be, and, generally speaking, the more *staccato* its character. The child released from school skips along the road home, just as we skip through a Scherzo after a slow movement. The lovers linger down the country lane at a soulful *Adagio*, or amble at a contented *legato Andante*, just as we linger over the cadences and points of special beauty in a slow movement, or preserve the even *legato* of restfulness and tranquillity in an *Andante*, though never dragging wearily to suggest boredom. These things must all be obvious to everyone, yet in teaching, judging, and examining we are constantly hearing an inappropriate pace and character of movement.

Then take the slur and the *glissando*. Anyone, however dull, can feel that monotony kills art, and that if you use some effect continuously you will get nothing from it when it is really wanted. Lastly, let us think of the case of the candidate for Mus.B. who does things which are legitimate but inapt. There are those who say that composition should be cut out of the curriculum for degrees in music, or, at any rate, that the writing of an exercise should be made optional. They believe it to be necessary for degree candidates to learn harmony and counterpoint and form—in fact, all the composer's technique, but they do not think the average candidate capable of using these things except inasmuch as they are an aid to the better understanding of music generally. This seems to me to be wrong, first of all because it under-estimates the musicianship of the candidate, and secondly, because a very much less thorough and a very much easier standard of harmony and counterpoint would be a sufficient equipment if the sole object was to be able to understand the construction of musical composition. In effect, no more need be required than is set for a performer's diploma such as F.R.C.O. or L.R.A.M. Eight-part work, for instance, would be ridiculous with only this in view. Of course, one cannot reasonably expect originality of style. But are all musicians to be prohibited from writing music unless they have this rare gift? You might just as logically debar people from writing English unless they had a gift of style (in which case I should not be delivering this address), or prevent them from building houses because they were not Inigo Joneses or Christopher Wrens. All this by the way. What we are really considering is, why on earth candidates do such terribly inappropriate things in their compositions. They certainly have the intelligence to know that strings are not voices, and have a different idiom, but they can also be shown that mere busy and fussy movement for its own sake is no good, and that there must be periods of repose. They can easily grasp the idea that a momentary action must have a sharp and vivid setting, and they can be made to analyse fugues and sonatas not simply in order to find out the contrapuntal devices of the former, or the balance of each division of the form in the latter, but also in order to see just how an episode, *stretto*, development section, or recapitulation acts as a stimulus to emotion or as a tranquillising effect, and how these various emotional effects are built up into a coherent whole.

Music is a language of the emotions, and without doubt inappropriateness is due to ignorance both of the language and of the emotions. So often we find people well equipped technically who do not in the least understand what result their efforts are likely to have on the emotions of their audience. And yet to move people is the one object of their artistic life. These so-called musicians live for technique. They talk of diaphragms and epiglottises, of key-bedding and arm-weight, of consecutive fifths and false relations, of double-reeds and mutation stops, and yet, when they have learnt all there is to learn about these things, they speak the language of music as one might speak a foreign tongue if all one knew of it was just the actual pronunciation of the words. As singers they have no message; as pianists they have learnt many different forms of touch, but do not know which to apply; as composers they invent nothing.

Let us remember that every rule of technique has its foundation in some great principle—probably one of Nature's laws, and that these rules were made for children in the art of music in order that they might appreciate the great fundamental principle which underlies them. If you cannot find out what natural law underlies every rule, you are not fit to teach. Children or beginners must be led—you must hold their hands to cross the busy road. But in your heart of hearts you love the spirited youngster who wants to dash off on his own better than the tame and nervous child who cries the moment you release his hand from yours. So also you admire the pupil who has the urge in him for adventure. It is your difficulty to know just when you can safely loosen your grasp, or when a firm hand is necessary. Certainly you never allow rules to be broken through ignorance of them, nor do you permit the youngster to break away out of sheer bravado. It is when the spirit of the rule has been thoroughly learnt that sometimes it may be broken or disregarded because the fundamental law at the back of it has been kept. To give only one instance—consecutives. Clearly they are forbidden to avoid monotony, so that every part shall have independence and a shape of its own. You do not permit people to write them from ignorance any more than you would allow the child to run across the road because it was so young that it did not appreciate the danger. Nor would you allow your pupils to put them in to show off. You would not let the child run away and make a grimace at you; this would be disobedience and cheek. But if the pupil brings along music in which he points out the consecutives, and shows you that they sound well and do not interfere with independence, then you commend his enterprise.

Another thing that I have found most helpful is the use of the simile. It is far better to teach by means of parallel examples outside music than merely through hard, uninteresting, technical facts. This is true down to the smallest detail. Wrong notes are the only things that cannot be corrected in any other way. Even with them you can point out that only a machine is perfectly accurate, that great men never fear making a mistake, and that far more mistakes are made through fear than through carelessness. All other errors—and these are the ones which cause inappropriateness—can be corrected by using words which show the emotional misunderstanding of, as well as the departure from, the text. Thus it is much better to ask for a more ethereal effect than merely for a softer one, for a more serious feeling than for a slower tempo; and it is better to say, 'Pick your feet up and skip,' than just to demand a *staccato*. In this way you are constantly asking people to feel the character of the music themselves. The other method creates inappropriateness and exaggeration because it gives no inkling of the amount of variation needed. Only a perception of the inner character of the music can do this, for music may have every detail correct according to the copy and yet have no character whatsoever. Thus it may be quick without being lively, slow without being tender, it may increase in tone but not in warmth; decrease, but merely weaken.

So much for the language, now for the emotions; human nature, in fact—a knowledge of which is demanded of us. We cannot hope to interpret emotion unless we understand it, not so much in ourselves as in others, and perhaps not so much in others as in the things of the imagination. Yet all these types enter into it. I have never yet met a great musician who was impervious to the feelings of others, or one who had not a knowledge of human nature. I never met one whose mind was turned inward, or who was so much occupied with his feelings that he had no time or inclination to put himself in others' shoes. I never met one who was not stirred by all beauty, not only in music, but in the other arts, in people, and in Nature. It is the over-conscientious, introspective people who can never do the fitting thing in music, for they never give their imagination a free hand. They are

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continually arguing with themselves as to whether they are doing the right thing technically or materially, whilst all the time they are doing the wrong thing imaginatively or spiritually. One notices on all hands technical efficiency. This side of music has improved tremendously since my school days. It is our duty as teachers to see that the other and far more important side receives more attention.

After his address, which was followed with delighted interest by the large audience, the President presented the diplomas to the successful candidates.

The customary performance on the College organ of the pieces selected for the forthcoming examinations was given by Mr. Herbert W. Sumsion, organist of Gloucester Cathedral. Mr. Sumsion gave what was generally agreed to be a masterly interpretation of the selections, and his delicacy of touch and sympathetic performances were greatly appreciated. The pieces were as follows:

FELLOWSHIP

1. Prelude and Fugue in B minor ... J. S. Bach
2. Idyll, 'The Sea' ... H. Arnold Smith
(Stainer & Bell's Organ Library, No. 10.)
3. Two Trumpet Tunes and Air ... Henry Purcell

ASSOCIATESHIP

4. Prelude in F ... Stanford
5. No. 4 of Six Short Preludes and Postludes, first set, Op. 101. (Stainer & Bell's Organ Library, No. 1.)
6. Chorale Prelude on 'Croft's 136th' ... Parry
7. No. 1 of Seven Chorale Preludes. (Novello.)

At the conclusion, Mr. Harvey Grace proposed a hearty vote of thanks to Mr. Sumsion for his admirable recital. He said: 'There can be no severer ordeal for an organist than to give a recital before an audience of this kind, consisting of specialists and critics; and among the latter there are none more exacting than those who have just passed the examination—except, perhaps, those who have failed! It was a fine performance. Just as Mr. Sumsion was about to begin I heard an eminent recitalist on the platform whisper that he would not be in Mr. Sumsion's shoes for anything. I daresay we all felt the same, but now that the recital is over we all feel exactly the reverse; we would give a great deal to be in Mr. Sumsion's shoes!'

Dr. SHINN, in seconding the vote of thanks, said: 'Through these recitals we have the pleasure of introducing the most eminent organists in the country. We heard Dr. Marchant when he was appointed to St. Paul's, Dr. Bullock when he went to Westminster Abbey, and now Mr. Sumsion, shortly after going to Gloucester, has come here to give us this admirable recital. Like Dr. Marchant and Dr. Bullock, he has a long line of musical ancestors. Before him at Gloucester were Dr. Wesley, one of the greatest of Church organists, Dr. Lloyd, and Sir Herbert Brewer. We feel certain that Mr. Sumsion will uphold the fame of Gloucester.'

The vote of thanks was carried with acclamation, the President heartily congratulating Mr. Sumsion upon his artistic playing.

Prof. P. C. BUCK: I propose a vote of thanks to the President for taking the chair and for his two years' service. I have occupied the post of president myself, and I know that it is not a sinecure. When the Council met to work to choose a president, they have to think of two things. They have to choose a man who will be recognised by the rest of the profession as a leading man, and although I must admit that in my own case they failed!—in all the other cases they succeeded. They also have to choose someone who will be acceptable to themselves. The Council meetings are about the most friendly gatherings of human beings that anybody could attend. None of the Presidents has failed to feel that a real honour has been paid to him when asked to take the chair, and I am sure that Dr. Bairstow has realised as much as any of us what that honour was. I am certain that in

Dr. Bairstow the Council selected as good a president as they could possibly have done. I would like to tell the younger men that Dr. Bairstow is an example to them in one thing above all others. I do not think there is a man in England who works harder. No man who has reached the top of the tree in any profession, whatever ability he started with, has got there without working hard. If any of you young men are prepared to work as hard as Dr. Bairstow has done all his life, it does not matter what ability you start with, you will deliver the goods; and you may some day—if you want to—sit in the President's position. Mark Twain once said that the most pathetic thing in life was a man who had the world at his feet and had not learned to play football. He meant the man who had not learnt to work hard. So take an example from your President.

Prof. KITSON, who seconded, said: It is usually the misfortune of the seconder of a motion of this kind to find that the proposer has said in a far better way than he could the very things which he wanted to say. It is my misfortune, but your fortune. I can only say that I heartily concur in the remarks that Prof. Buck has made in reference to your President. I would like to add just one point about Prof. Bairstow's excellent lecture on 'Appropriateness.' It is my lot very often to have to read through the exercises for the Mus. Bac. which he and other people turn down, and I can give you an example of the lack of appropriateness to which he referred. A man brought me an exercise which he had written for the Mus. Bac. I glanced through it, and said: 'I see that, when the chorus come in after a few bars, they have the chord of D major, and the strings have the chord of E flat; it does not agree very well, does it?' He said: 'No.' I found this happening all the way through. I said to him: 'You do not know a composer, say, up to Brahms, who does that as a constant practice, do you?' He said, 'No.' I asked him why he did it, and he said, 'The regulations say that the accompaniment has to be independent.' I have much pleasure in seconding the vote of thanks to such an outstanding President.

The motion was carried with enthusiasm, which the President briefly but warmly acknowledged. He stated in conclusion that the next President of the College would be Dr. Stanley Marchant, organist of St. Paul's Cathedral.

After the proceedings, the members repaired to the Examination Room for an informal conversation and afternoon tea.

Appended are the Examiners' Reports:

FELLOWSHIP PAPER-WORK

In the Free Counterpoint question, candidates generally succeeded in adding fluent and musically satisfactory parts of an organ-like character, but the working of the Fugal Stretto resulted in much laboured and rather mechanical part-writing, and the examples frequently lacked musical freedom and fluency. The same criticism, with special reference to the nature of the test, might be applied to the String Quartet. In spite of a number of good workings, many of the less successful ones contained a great deal of clumsy part-writing not specially suited to the genius of string instruments or possessing individuality of character. The setting of the words as a part-song produced a good deal of facile vocal writing, which, however, was at times too harmonically perpendicular in character. In the orchestration test candidates were not always careful to note where melodies began and ended, with the result that a phrase, begun upon one instrument, sometimes ended upon another. It should be noted that the passage offered more opportunities for the contrast of tone and colour than some candidates seemed to think. Both the Ear-test and the Questions were on the whole well done.

(Signed) FREDERICK G. SHINN (Chairman),
P. C. BUCK,
IVOR ATKINS.

FELLOWSHIP ORGAN-WORK

In the playing of the pieces there were several performances which, though good technically, failed to give any musical satisfaction.

Candidates should study more carefully the inherent style of each piece they play, and cultivate respect for the actual music; the absence of this was particularly noticeable in the treatment of the last movement of the Bach Sonata in G major.

The more apparent weaknesses in the playing of the Stanford and Schumann works were the lack of rhythmic control and failure to preserve a just relationship between the sections of each piece. There was some good registration, but the tendency of most candidates was fussiness and over-elaboration, which militate against breadth and repose.

In the tests, speaking generally, there was a want of enterprise and also the courage necessary to tackle the problems fearlessly, though some candidates, having played the pieces, seemed to treat the tests with contempt and rushed through them carelessly. The examiners again urge candidates to become proficient in the tests before studying the pieces; in the Bass and Melody to aim at natural harmonic progressions and attend to melodic shape and rhythmic contrast; in the Score-reading and Sight-reading to look and think ahead and maintain movement; and in the Extemporisation to study key-distribution and elementary thematic development.

STANLEY MARCHANT (*Chairman*).
EDWARD W. BAIRSTOW.
WALTER G. ALCOCK.

ASSOCIATESHIP PAPER-WORK

Strict Counterpoint.—A very good standard was attained, the success in this subject being a marked feature of the paper-work as a whole.

Free Counterpoint.—Many exercises were clumsily done, candidates being too keen on getting imitation regardless of the harmonic structure and continuity.

Pianoforte Accompaniment.—This was by far the weakest part of the papers. Candidates need to study (1) harmonic progression and figuration, and (2) varied forms of pianoforte accompaniment.

Given Melody and Bass.—Many good examples were submitted, but frequently the implied modulations were missed, and more thought might have been given to the general style.

Unfigured Bass.—Here again the implied modulation gave trouble. It would be well to remember that if an entry is delayed, there is some clear reason for it.

Questions.—These are an essential part of the examination, and failures resulted through insufficient knowledge as well as from lack of care. Answers should be brief and to the point.

T. KEIGHLEY (*Chairman*).
PERCY C. HULL.
GEORGE DYSON.

ASSOCIATE ORGAN-WORK

Although the solo work showed a good deal of technical weakness, the most frequent and serious shortcomings were in matters depending on taste and style. Often the mood of the piece had been missed, the result being bad judgment in registration and choice of pace. A few players did too little registration, but there were more who attempted too much. Thus, in Bach's 'In dir ist Freude' and the Mendelssohn Fugue, for example, the flow was often broken (and the difficulties increased) by fussy changes of stops and manuals. In the Rheinberger Phantasie, at the top of the third page, some players spoil the unity of the movement by failing to note that the quaver equalled the crotchet of the preceding pages; and the sudden and drastic reduction of power at what is clearly a climax was also a frequent and curious treatment. A few players even gave the top part of this passage to a delicate solo stop! In the Guilman Canzona many players were unable to resist an inclination to quicken the pace at the start of the *staccato* pedal; and the various

sections were rarely joined neatly and without loss of time. The rests and note-values in the pedal part of the Stanford Prelude were very casually observed. It was surprising to find so many players satisfied with the ill-defined bass produced by a soft 16-ft. pedal tone unpointed by 8-ft. Another unexpected and frequent fault was the slovenly habit of playing the left hand slightly in advance of the right, and sometimes the feet before both.

Of the Tests, the Score Reading was on the whole the best done, and the Transposition the worst.

E. D'EVRY (*Chairman*).
H. L. BALFOUR.
HARVEY GRACE.

(In the absence of Mr. Thalben Hall.)

THREE CHOIRS FESTIVAL AT CHICHESTER

The Cathedral choirs of Chichester, Winchester, and Salisbury joined in their annual Festival Service on July 17. For the psalms the pointing used was that of the 'English Psalter.' The Canticles were sung to Walmisley in D minor, and the anthems were Redford's 'Rejoice in the Lord,' di Lasso's 'Turn Thee, O Lord,' Weelkes's 'Gloria in Excelsis,' Wood's 'Glory, honour and laud,' and Bairstow's 'If the Lord had not helped me.' Dr. M. P. Conway conducted, and the accompaniments were played by Mr. Robert Groves (Chichester), Dr. Prendergast, and the assistant-organists of the three Cathedrals. Next year's Festival is to take place at Salisbury.

GREGORIAN ASSOCIATION

This year's Festival marked the sixtieth anniversary of the founding of the Association. Capt. Francis Burgess conducted, and the singing reached the customary high standard. The anthem was Jacobus Handl's 'Stablish the things, O God,' and in this, as well as in the office hymn, a semi-chorus (drawn from St. Matthew's, Willesden) was used with admirable results. Mr. B. Herrick Edwards was an excellent accompanist. It would be difficult to over-estimate the beneficial results to the Association of the long and combined service of Capt. Burgess and Mr. Herrick Edwards.

We have received the specification of the organ at St. George's West Church, Edinburgh, as it will appear after the reconstruction now being carried out by Messrs. Rushworth & Dreaper. There will be a Pedal organ of seven stops, a Choir-Solo of seven, a Great of twelve, and a Swell of nine. Accessories will include five thumb-pistons to each manual, four general pistons, five foot-pistons to Swell and five to Pedal, and four general foot-pistons; all these will be adjustable. Edinburgh organ circles are no doubt keenly anticipating some enjoyable times when Dr. Hollins has at last an instrument worthy of his gifts.

A series of recitals will be given at St. Martin's Church, Morland Road, Croydon, during October (excepting October 15) and November on Wednesdays at 8.15. The organ is a small but fine modern Hill. Among the players announced are Dr. M. P. Conway, Mr. Walter S. Vale and other well-known recitalists. The church is within a few minutes' walk of East Croydon Station, and '197' buses pass the door.

Mr. C. L. Hylton-Stewart had a hearty send-off from Rochester, on his departure to take up duty at Chester Cathedral. Warm appreciations were spoken by the Dean, the Archdeacon, the Precentor, and others, and a presentation was made consisting of an album and cheque to Mr. Hylton-Stewart and a gold fountain pen to Mrs. Hylton-Stewart.

The organ at St. Stephen's Walbrook, after overhauling by the builders, Messrs. Hill & Sons and Norman & Beard, will be re-opened in October. Recitals are announced for Thursdays and Fridays at 1.10 p.m., beginning on October 2, by well-known players.

On July 2 celebrated the Brown, the four years at St. Thomas' School, and Brown's work who said the exaggeration nevertheless Brown was a he had written that were lo of the world of time and reproduce b in 'boyhood, tunes.

ARTIST

St. Andrew

St. Andrew

Mr. George years of service parish church

The organ re-opened, a recital of Ireland, Grieg

ARTHUR HENRY BROWN

On July 24, at St. Thomas's Church, Brentwood, was celebrated the centenary of the birth of Arthur Henry Brown, the Church musician and composer who died four years ago at the age of ninety-six. The choir of St. Thomas's was augmented by that of the Grammar School, and the music was almost entirely drawn from Brown's works. The preacher was Canon S. L. Brown, who said that it was easy to use the language of exaggeration in commemorating a local worthy; nevertheless, it could be claimed that Arthur Henry Brown was a pioneer in Church music reform, and that he had written some hymn-tunes and at least one chorale that were loved in the Church of England in all parts of the world, and that these tunes had stood the test of time and were therefore likely to endure. We reproduce below a painting of Arthur Henry Brown in boyhood, and a facsimile of one of his best-known tunes.



ARTHUR HENRY BROWN, AGED ELEVEN



Mr. George Marsden Coates has just completed fifty years of service as organist and choirmaster at the parish church of Wath-on-Dearne, Yorkshire.

The organ at Haworth Parish Church has been re-opened, after overhauling, Dr. C. H. Moody giving a recital of works by Bach, Rheinberger, Brahms, Ireland, Grieg, and Boëllmann.

Mr. Gustav Holst was the inspiring conductor of a hymn-festival at Cirencester Parish Church on July 20. He interspersed the items with some notable utterances on hymns and hymn-singing. Choirs from neighbouring villages were massed, and led the singing.

A very interesting booklet on Leicester Cathedral organ has been published by Messrs. Lead, Silver Street, Leicester, price sixpence, the authors being the Provost and Archdeacon of Leicester and Dr. Gordon Slater, organist at the Cathedral.

A vocal recital by Miss Joan Elwes took place at Chichester Cathedral, on August 2, the programme being drawn from Bach, Handel, Dvorák, Franck, Elgar, and Dunhill. Dr. M. P. Conway played organ solos by Bach, Handel, and Vienne.

Mid-day recitals (Fridays, 1.20—2.0) are announced to take place at St. Ann's Church, Manchester, beginning on September 12 and continuing until February 13.

RECITALS

Mr. Francis Crute, Church of the Holy Spirit, Clapham—Sonata No. 2, *Mendelssohn*; Andante cantabile, S. S. Wesley; 'Song of Triumph,' West; Toccata and Fugue in D minor, *Bach*. (Songs by the Rev. C. E. Fisher, and anthems by the Choir.)

Mr. G. L. Baggaley, Paignton Parish Church—Fantasy-Prelude, *Macpherson*; Finale in B minor, *Rheinberger*; Allegro marziale, *Bridge*; four Chorale Preludes, *Bach*.

Mr. C. P. J. Steinitz, St. John's, Highbury Vale—Fantasia and Fugue in G minor, *Bach*; Sonata No. 12, *Rheinberger*; Chorale Prelude on 'St. Thomas,' *Parry*; Minuet ('Samson'), *Handel*. (Songs by Mr. J. B. Phillipson.)

Dr. Harold Rhodes, Coventry Cathedral—Prelude, 'Eventide,' *Parry*; Toccata in F, *Bach*; Dithyramb, *Harwood*; Fantasia and Fugue on B A C H, *Liszt*; Finale (Symphony No. 1), *Vienne*. (Songs by Miss Nora Hemsley.)

Mr. George C. Gray, St. Mary-le-Tower, Ipswich—Sonata No. 4, *Rheinberger*; Intermezzo on an Irish Tune, *Stanford*; Prelude on 'St. Peter,' *Darke*; Passacaglia in C minor, *Bach*; Psalm-Prelude No. 2, *Howells*.

Mr. F. H. Dunncliff, Christ Church, Gipsy Hill, S.E.—Sonata No. 6, *Mendelssohn*; Fantasia and Fugue in G minor, *Bach*; Two Sketches, *Schumann*; Toccata (Symphony No. 5), *Widor*.

Mr. R. Owen Terrington, St. George's, Leeds—Allegro (Concerto No. 5), *Handel*; Two Chorale Preludes, *Bach*; Sonata in C sharp minor, *Harwood*; Intermezzo, *Reger*; Scherzo in A flat, *Baird*.

Dr. Greenhouse Allt, St. Giles's Cathedral, Edinburgh—Prelude on the 'Old 104th,' *Parry*; Variations, *Sweetinck*; Prelude on 'University' and Scherzo in F minor, *Harvey Grace*; Chorals Nos. 2 and 3, *Franck*; Partita, *Froberger*; Adagio (Concerto in D minor), *Handel* (arr. Allt); a *Handel* and four *Bach* programmes.

Mr. N. S. Wallbank, Wakefield Cathedral—Prelude and Fugue in G, *Bach*; Fantasia in E flat, *Saint-Saëns*; Toccata in C, *d'Evry*; 'Requiem Eternam,' *Harwood*.

Mr. Gerald E. King, St. John the Baptist, Glastonbury—Fantasia and Fugue in G minor, *Bach*; 'Air du Nord,' *Wolstenholme*; 'Now thank we all our God,' *Karg-Elert*; Fantasia and Toccata in D minor, *Stanford*. (Songs by Mr. Leslie Trim, and vocal quartets.)

Mr. Archibald Farmer, St. Stephen's, Walbrook, E.C.—Four Chorale Preludes, *Bach*; 'The Enchanted Forest,' *Stoughton*; Fantasia in F minor and major, *Mozart*; Gregorian Rhapsody, *Karg-Elert*.

Mr. Fred Gostelow, Luton Hoo Mansion, Private Chapel—Larghetto in A, *Mozart*; Toccata and Fugue in D minor, *Bach*; 'Elfen,' *Bonnet*; Choral No. 3, *Franck*.

- Mr. H. C. Warrilow, St. Lawrence Jewry—Sonata No. 4, *Rheinberger*; Scherzo in F minor, *Sandiford Turner*; Minuet Antique, *Walling*; Prelude in A minor, *Sjögren*; Chorale Prelude, 'Ich ruf' zu dir,' *Bach*.
- Mr. John J. Weatherseed, Christ Church, Gipsy Hill, S.E.—Choral No. 3, *Franck*; Three Chorale Preludes, and March from 'Dramma per Musica,' *Bach*; Kieff Processional, *Moussorgsky*.
- Mr. Edward G. Yeo, Crystal Palace—Sonata No. 2, *Mendelssohn*; Romanza, *Wolstenholme*; Intermezzo on the 'Londonderry Air,' *Stanford*; March on a theme of Handel, *Guilmant*; Grand Solemn March, *Smart*.
- Dr. C. H. Moody, Haworth Parish Church—Sarabande in D, Choral, 'Jesu, Joy of man's desiring,' and Bourrée, *Bach*; Finale (Sonata No. 3), *Rheinberger*; Choral Song and Fugue, S. S. Wesley; Gothic Suite, *Boëllmann*.
- Mr. Clifford Roberts, St. Matthew's, Worthing—Sonata No. 3, *Mendelssohn*; 'Mirabilia,' 'Nuptial Postlude,' 'A Twilight Reverie,' and 'Toccata,' *Clifford Roberts*.
- Miss Lilian Coombes, St. Mary-le-Bow—Two Short Fugues, in G minor and G major, *Rheinberger*; Cradle Song and Reverie on 'University,' *Harvey Grace*; Fantasia in E flat, *Saint-Saëns*; Choral Improvisations, Nos. 18, 21, and 13, *Karg-Elert*.
- Mr. Gatty Sellars, The Dome, Brighton—Fugue in G minor, *Bach*; Meditation, *Harvey Grace*; Festival Toccata, *Fletcher*; Allegretto in E flat, *Wolstenholme*; Overture Fantastique, *Sellars*.
- Mr. W. Wolstenholme, All Saints', St. John's Wood, N.W.—Sonata in G (first movement), *Elgar*; 'The Question' and 'The Answer,' *Wolstenholme*; Variations on an Original Theme, *J. Stuart Archer*; 'Rhapsodie sur des cantiques bretons,' *Saint-Saëns*; Meditation, 'Tintern,' and Toccata, 'Symonds Yat,' *F. H. Wood*; Improvisation.
- Mr. Wilfred King, St. Lawrence Jewry—Toccata in F, *Bach*; Meditation in F sharp minor, *Guilmant*; Sonata No. 13, *Rheinberger*; Scherzetto and Carillon, *Vierne*.
- Mr. W. J. Lancaster, Bolton Parish Church—Adagio and Toccata (Symphony No. 4), *Widor*; Psalm-Prelude No. 1, *Howells*; Adagio (Symphony No. 3), *Vierne*; Sonata No. 11, *Rheinberger*; Prelude and Fugue No. 1, *Reger*.
- Mr. H. Moreton, Plymouth Guildhall—Introduction and Allegro (Symphony No. 2), *Guilmant*; Passacaglia, *Frescobaldi*; 'Hymne à Victor Hugo,' *Saint-Saëns*; Introduction and Double Fugue, *Eberlin*.
- Mr. Nicholas Choveaux, St. Mark's, Whiteley Village—Introduction and Allegro (Sonata No. 2), *Rheinberger*; Fantasia and Fugue in C minor, *Bach*; Alla marcia, *Ireland*; Postlude in D, *Smart*.
- Mr. H. A. Bate, St. Lawrence Jewry—Pavane, *Byrd*; Pastoral, *Scarlatti*; Allegro in D minor, *Stanford*; 'Chant de Mai,' *Jongen*; Fantasia and Fugue in G, *Parry*.
- Miss Edna C. Howard, St. Mary-le-Bow—Trio-Sonata in D minor, *Bach*; Pastorale, *Vierne*; Four Sketches, *Schumann*; Courente e Siciliano from Partita in E, *Karg-Elert*.

APPOINTMENTS

- Mr. J. S. Brough, choirmaster and organist, Parish Church, Wincanton, Somerset.
- Mr. Albert N. Bulmer, organist and director of the choir, St. Clement Danes, Strand, W.C.
- Mr. J. Marsh, choirmaster and organist, Holy Trinity, Horsham.
- Mr. Montague T. Matthews, choirmaster and organist, St. Martin's, Scarborough.
- Mr. Ronald S. Peck, choirmaster and organist, Mostyn Road Wesleyan Church, Brixton, S.W.
- Mr. T. J. Tarbox, choirmaster and organist, St. Mark's, Dalston.

Letters to the Editor

THE TENOR DRUM

SIR,—Mr. Wotton, in his most interesting and instructive paper on 'Drums,' indicates a doubt as to whether the tenor drum (in German usually Wirbeltrommel or Rolltrommel) was known at all in Germany before it was made use of by Wagner in the orchestra of 'Rienzi' and 'Lohengrin.'

It certainly was known; because in 1826 a rescript of the Bavarian Ministry of War ordered the Rolltrommel, as it was there called, to be replaced in the regimental bands by the Ordonnanztrommel. And two years later A. Sundelin, of Berlin, in his little work 'Die Instrumentierung für sämtliche Militärische Musik-Chöre' (Berlin, 1828) devoted separate sections to the Tamburo rullante and the Tamburo militare, and gave instructions for their employment, stating that the former was the proper solo instrument for long drum-rolls, and was capable of producing effective crescendos and diminuendos.

I have been unable to see Sundelin's work, and have taken the above particulars from Dr. Curt Sachs' 'Handbuch der Musikinstrumentenkunde' (Leipzig, 1920), which quotes extracts. These have enabled me to identify the account of the tenor drum in Kastner's 'Traité générale d'Instrumentation' as being a literal translation of Sundelin's text, at least as far as Sachs has set it out.

In the same year Sundelin published a companion work, 'Die Instrumentierung für Orchester' (a copy of which is in the British Museum), in which he mentions one side-drum only, the Tamburo rullante, which in the text he also calls Wirbeltrommel. Besides giving instructions how to write for it, he says that it may be often employed independently of the cymbals and bass drum, &c., but he gives no description.

It is therefore beyond question that Sundelin, writing just over a century ago, distinguished between the two types of side-drum, and regarded the Wirbeltrommel as the one suitable for orchestral use and habitually so used.

Mr. Wotton regards the absence of a snare as the diagnostic feature of the tenor drum. He is probably right, and there certainly has been general agreement on this point since Berlioz wrote. Kastner and therefore, I suppose, Sundelin, ignore it.

Nevertheless, I think it premature to assume that the German Wirbeltrommel never possessed a snare, unless a proper examination has been made of old drums in the collections of instruments and military museums of middle Europe. Metal drum-shells came in at various times in different countries and continued all through the 18th century; and it was not until 1806 that Bavaria replaced the wooden shell of the side-drum by a smaller and lighter brass shell. It was only in 1821 that the tenor drum was distinguished as a variety under a separate name, and it may be that side-drums of an older date, when a sufficient number are examined, do not lend themselves to a rigid subdivision into two types.

In his 'Reallexicon der Musikinstrumente' (Berlin, 1913), Dr. Sachs states that the Wirbeltrommel does not possess a snare, but in his later 'Handbuch' he makes no reference to the snare when enumerating the differences between that drum and the Ordonnanztrommel. No one who knows his work will readily suspect him of a simple inadvertence. He does however state that the difference between the two types of side-drum has become more and more obliterated during the past half-century, although all modern works on instrumentation recognise them, and that they have long been given up in Germany where any side-drum is called 'Wirbeltrommel.'

The moral to be drawn from Mr. Wotton's article is that composers who introduce strange instruments into their scores should so far explain their essential features in preface or footnotes, as to make it possible

to provide a list of theatrical species of percussion. Some twelve years ago Erik Satie's 'Les jeux de l'eau' including a list of the manage until I came to say that I was Mr. Wotton Isleworth.

CONCE

SIR,—I have Chisholm's music to be 1931, at Glas it deserves to such names Hindemith, Practically has been on part, in these solitary opp hearing cont

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THE TRUT

SIR,—As only to read study with Gray-Fisk's Pianoforte seems to be has not read understanding The fact every propo touch does in of harmonic themselves is that ever muscular star (b) the direct control over possible vari It is the c lone-colour a

to provide an adequate substitute; for in these days of theatrical, broadcasting, and cinema 'effects,' any species of percussive sound can be successfully imitated. Some twelve years ago the Russian Ballet performed Erik Satie's 'Parade,' which contains some queer stuff, including a part for 'Tarolle.' This was too much for the management, and the part had to be omitted until I came forward with the necessary explanation of what the instrument was. And it is only right to say that I originally owed that piece of knowledge to Mr. Wotton himself.—Yours, &c.,

Isleworth.

W. F. H. BLANDFORD.

CONCERTS OF CONTEMPORARY MUSIC AT GLASGOW

SIR.—I have before me the prospectus of Mr. Erik Chisholm's next season of concerts of contemporary music to be given in the autumn, 1930, and winter, 1931, at Glasgow. The scheme is so remarkable that it deserves to be wider known. The syllabus includes such names as van Dieren, Schönberg, Walton, Hindemith, Francis George Scott, and many others. Practically single-handed and unaided Mr. Chisholm has been organizing, and personally bearing a large part, in these admirable concerts, which are the sole and solitary opportunities that a Scottish audience has of hearing contemporary music.

The remarkably comprehensive nature of the scheme, its complete freedom from the revolting party spirit and clique-mongering that are so distressingly familiar in anything of the kind with which we of London are familiar, at once leap to the least observant eye.

And when I add that this admirable and Jihad-inspired young man is deliberately braving the odium, and flouting deeply-rooted prejudices in devoting three entire programmes to my own work, the astonishing uniqueness of the phenomenon becomes even more startlingly apparent.

The concerts are not run on a profit-making basis, and so moderate are the admission charges that only expenses are covered, all risks being assumed by Mr. Chisholm himself.

Such utterly disinterested and really noble artistic enthusiasm deserves the admiration and moral support of people far beyond the confines of the locality, and I consider it a duty to draw attention to Mr. Chisholm and his activities, which are rendered all the more remarkable and praiseworthy in that Erik Chisholm is himself a composer of incontestable and most original gifts—indeed he is so good that it is safe to say that he will be carefully kept out of London programmes, more especially as he lacks the hall-marks and imprimatur (luckily for his artistic salvation) of what Dame Ethel Smyth so well calls 'The Gang.'—Yours, &c.,

KAIKHOSRU SORABJI.

THE TRUTH ABOUT PIANOFORTE TOUCH AND TONE-COLOUR

SIR.—As one who has been fortunate enough not only to read Madame Levinskaya's book, but also to study with her, I feel in duty bound to reply to Mr. Gray-Fisk's misleading letter on 'The Truth about Pianoforte Touch and Tone-Colour,' in which he seems to be at considerable pains to show that he has not read Madame Levinskaya's book with any understanding.

The fact that (to refer to Mr. Gray-Fisk's words) every properly trained teacher already knows that touch does influence tone-colour by varying the number of harmonics and their relative intensities among themselves is not helpful unless the teacher also knows (a) that every tone-colour has a definite corresponding muscular state upon which its production depends, and (b) the direct way of training the pupil to gain conscious control over these states and hence mastery over every possible variety of tone-colour.

It is the discovery of the *exact relationship between tone-colour and muscular state* that makes Madame

Levinskaya a pioneer, and her system of conscious mental-muscular co-ordination completely revolutionary.

Mr. Gray-Fisk claims that Mr. Matthey accomplished this twenty-seven years ago. It is no desire to disparage Mr. Matthey's fine work, but sincere conviction that causes me to state that where he has attempted to place the control of tone-colour on a scientific basis, Madame Levinskaya has succeeded. The proof of this lies in the fact that all Madame Levinskaya's pupils produce the *same fundamental tone-quality* with definite and distinct varieties of tone-colour where required (some having command over more varieties according to their degree of advancement in her principles, but the very youngest playing with perfect control, clarity, and ease), whereas Mr. Matthey's pupils vary in their respective tone-production, thereby showing that they are not taught on scientific principles.

Mr. Gray-Fisk's assertion that 'Madame Levinskaya . . . reverts to the fallacy that by continuing to press upon the key-beds after the moment of sound-emission some alteration of tone can take place' again shows complete misunderstanding. If the muscular state of the player be correct, his act of tone-production will create its own pressure on the key-bed, which will continue until he either voluntarily releases or transfers it; and so far from this pressure being designed to cause 'some alteration of tone,' the very reverse is the case, and we refrain from releasing this naturally created pressure in order to *avoid* altering the quality both of the residue of tone and of the next tone, since we know that by altering our muscular state we change the tone-colour.

It seems strange that Mr. Gray-Fisk can remark in surprise that 'Madame Levinskaya goes so far as to suggest that the finger should aim not to the sound-spot in key-descent [Mr. Matthey's theory], but towards the floor far below the key-bed,' after reading her exposition of the three reasons (physical, instrumental, physiological and psychological) that cause her to advocate key-bedding. Her comparison with shooting makes the first point clear: if you want to shoot a target you will certainly not be successful if you aim for the bullet to stop short at the object; on the contrary, you prepare to shoot *through* it in order that the maximum of energy shall be concentrated on the object. Similarly, in tone-production aim beyond 'the sound-spot in key-descent' in order to ensure the maximum of energy at the moment of tone-production.

The physiological aspect may be made clear by comparison with running. If the poor runner were compelled to race without touching the ground under his feet, he would be in the same position as the poor pianist compelled to execute runs without resting on the key-bed. The psychological aspect—that of being under the painful necessity of holding the weight of the arm off the key-bed instead of using it as a place of rest causes nervousness and uncertainty, can be best appreciated by those who have tried both ways of playing.

However, perhaps if Mr. Gray-Fisk will try another perusal of Madame Levinskaya's illuminating book, he will discover all this for himself.—Yours, &c.,

ELSIE B. WILLIAMSON.

4, Dollis Hill Avenue, N.W.2.

SIR.—Possibly a potent reply to critics of Madame Maria Levinskaya is that none of the rival modern methods and systems which still survive for a credulous public have produced a blood-related successor to the royal line of pianists. There is not even a worthy regent. Paderewski, the old lion, will relinquish the crown worn by Liszt and Anton Rubinstein to be scrambled for by the wolves. When the retirement of the inimitable Pachmann is joined by those of Godowsky and Rosenthal, we shall have only our gramophone records to give melancholy reminders of the closing years of the age of great pianists. In the flesh there

will be the false gods of virtuosity, the modern artillerymen-pianists.

As a musical journalist I have no concern with Madame Levinskaya's teaching beyond interest in it as a real method at last. She brings experience from the old Russia, where a worthy student could always be properly cultivated. Let us at least watch her work, and pray that a miracle may happen, whereby, through a crowd of hopeless young-lady students, she may come across a male genius. Modern methods and systems have done little beyond establishing new pedagogues. The fact that Madame Levinskaya stands clear of them is, in my opinion, very much in her favour.—Yours, &c., J. F. BROUGHTON PORTE.

Herne Hill, S.E.24.

SIR,—Madame Levinskaya's letter on the above subject in the July issue of the *Musical Times* has prompted me to make one or two observations, which, I hope, are relevant.

May I make it clear, in the first place, that I am not a pianist, and that I have not read Madame Levinskaya's book?

It appears that the main issue can be stated categorically in the following manner: Is it possible, by striking any one key on a pianoforte in different ways, to produce corresponding differences in the tone-colour given by the note sounded? Differences in intensity or volume cannot, naturally, be considered as differences in tone-colour.

Madame Levinskaya quotes two passages, one from Rieman and one from Ortmann, both of which state that the tone-colour of a pianoforte depends on the overtones. Nobody disputes this; but when the assertion is made that the number and relative intensities of the harmonics given by any one note can be controlled by 'touch,' then I join with the reviewer of *The Times Literary Supplement* in questioning it.

I am here drawing a careful distinction between any one single note and the combination of two or more notes. Differences in tone-colour can quite possibly be produced in chords or phrases, but not by means of differences in the separate notes. The combination and interference tones given by the various harmonics of a number of notes will depend on the phases and intensities of these harmonics. By making small variations in the time and weight of striking the keys, it is possible to produce variations in the phases and intensities of the harmonics, and so, presumably, in the tone-colour. These must be the differences referred to towards the end of Madame Levinskaya's letter, since she is there speaking of sustained playing.

Now, these variations in the time of striking the keys and the weight used in striking can be broadly referred to as 'touch.' We have, then, the touch used in continuous playing, and it appears to me that the reviewer in *The Times Literary Supplement* states that the former cannot produce differences in tone-colour, whereas Madame Levinskaya states that the latter can.

Scientific analysis, which is stressed in the letter upon which I am commenting, points to the reviewer being right. This can be confirmed by reference to a paper which I believe is by R. N. Ghosh and published in the *Philosophical Magazine* about 1924. The other point of view, regarding continuous playing, judged by results is probably also right.—Yours, &c.,

81, Maxwell Avenue, MAURICE MILBOURN.
Handsworth, Birmingham.

CANONS.

SIR,—Your interesting inclusions of Dr. Kitson's musical problems (for such they are) has revived old Cambridge memories, and of my contrapuntal strivings under the surveillance of Dr. Charles Wood, the then greatest living contrapuntist in this country.

Those of your readers who have made experiments of this kind will have discovered three main difficulties of technique. First, to avoid the repetition of the same progressions in the harmony. Secondly, to

obtain effective modulations. And last, but by no means least, to invent a good tune and not to 'kill' it afterwards by faking it up so as to imitate it in the tenor part!

Infinite canon at some other interval than the octave, I think, lends itself more easily to modulation.

I venture to enclose an effort in perpetual canon at the ninth below (between the treble and tenor parts). Here it is:

CLAUDE W. PARNELL.

One benefit I have found from this sort of work, viz., that one discovers all sorts of diatonic harmonies (as in strict counterpoint) that one would not otherwise perhaps have thought of. It is rather a nerve-racking business, and takes time. But it is worth it.

I have no doubt that Prof. Kitson could detect weaknesses in the above example! However, 'Love's labour' is never lost!—Yours, &c.,

Colborne Villa, CLAUDE W. PARNELL.
Ruardean, Glos.

[We have received so many examples of canonic feats that we are compelled to restrict publication to the above.—EDITOR.]

BIRD SONGS

SIR,—I have read with interest the letter in the May number of your paper from a correspondent in Australia on the subject of bird songs. There are many song-birds in this colony, and it may interest you to hear of them.

The other day I heard a bird in the forest singing the following two short phrases repeatedly:

Ex. 1 (a) (b)

Unfortunately, I was unable to see what manner of bird it was. Another bird, who sings every day in the garden, has rather a melancholy 'pipe.' His song varies from:

Ex. 2 (a) (b)

and sometimes

Ex. 3

—Yours, &c., (Mrs.) FRANCES E. H. RIMINGTON.
Kabarnet,
P.O., Eldama Ravine,
Kenya Colony.

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SIGHT-READING

SIR,—In your July number Mr. Fowles says: 'As a rule, "reading exercises" start, quite rightly, with the white keys of the pianoforte . . .'; and again, 'the staff links directly with the white keys, and as soon as an accidental is introduced, the mind has to realise it as superimposed, so to speak, upon the machinery of the white-key staff.' Many of us will agree that this is a true report of our early impressions. But the word 'accidental' is unfortunate, for it is not strictly correct; and later on, the student will find the word used in a narrower sense, and an accidental may be a white key, such as C flat. The word itself makes a bad impression on the mind of a child who thinks of an accident as something that goes wrong, and hurts him. And this is confirmed when he gets a piece in G major and is told that F must be played F sharp. As other keys are introduced, the confusion grows, and is not much helped by trying to memorise such facts as that A major has three sharps.

Evidently accidentals are a trap for the unwary. In the long run the bright student discovers that every key has its own shape and sound, and that the key-signature is part of it. But the tendency to the primary association of white keys with lines and spaces still persists. As a junior I was surprised when a capable organist at choir practice drew our attention to a note he called C. But the key was D major, and the note C sharp. Yet in the course of a vigorous homily he kept calling it C, although he played it C sharp and expected us to sing C sharp. It has been said before, but I should like to put it this way: The staff—let us say short score—is not the privileged camping-ground of white pianoforte keys. It is a screen on which we may project any music in any key, by means of proper notation, and the key-signature is part of the picture. —Yours, &c.,

WILLIAM Q. PHILLIPS.

Sarnia, Ontario.

SACRED POLYPHONIC MUSIC IN THE CONCERT-ROOM

SIR,—I was glad to see from your account of the Festival of English Church music that the English polyphonic school was well represented. Except in semi-religious affairs of this kind, polyphonic music of the 15th, 16th, and 17th centuries seems to be neglected. Perhaps it is thought dull to modern ears. But the best of it, if well performed, will show abundant rhythmic vitality, melodic interest in every part, and also a very subtle sense of colour akin to that possessed by a skilled orchestrator.

The fact that polyphonic masters are drawn upon for examples in works on theory may have given the impression that they are musically uninteresting and so have no right to be heard in the concert hall. I have met quite a number of students who have never heard a note of Palestrina's music, still less that of any of the lesser lights. To the ordinary amateur Palestrina is a mere name. That these composers are not the dull fellows they are sometimes thought to be can be shown by looking at, say, the second Kyrie of Palestrina's *Missa Brevis*, with its six-note subject in the bass which is repeated on descending degrees of the scale beneath a structure of beautifully-woven melodic lines in the upper parts. (Mozart seems to have treated the chief theme in the recapitulation section of the last movement of the 'Jupiter' in somewhat similar fashion.) The *Agnus Dei* of the same Mass is a canon two in one at the unison, the theme of the canon being at the same time the subject of a five-part fugue. To take a fine example from the English school, there is Byrd's 'Diliges Dominum,' a canon eight in four, each pair of parts being at the same time worked *per recte et retro*. Also there is Robert Parsons's five-part 'Ave Maria,' which is one of the most thrilling pieces of the whole period that I have either seen or heard. Yet, although published in so cheap a form as Novello's 'Cantiones Sacrae,' it is little known. A

good performance of such works as these would surely be acceptable, as they can be admired alike for their masterly technique or for their beauty as mere sound, since the former is simply a cause of the latter. Of course, not all polyphonic music is so intricately woven as the outstanding examples I have mentioned; some pieces achieve beauty by being pre-eminently choral in movement.

Perhaps sacred polyphony is neglected because it is regarded as music to be heard only in church on account of the sacred character of the words. But this reason should not keep it out of the concert hall any more than it should keep out the B minor Mass. Like the latter, some polyphonic works, Fayrfax's 'Albanus' Mass for instance, are unfit for service use on account of their length. It is here that an enterprising choir can step into the breach to rescue such works from oblivion by concert performances. What is needed is more enterprise on the part of secular choirs, as opposed to church choirs. A few choirs such as the Oriana, the Newcastle Bach, the English Singers, and some others, have set an example in this respect which might well be followed by other choral bodies.—Yours, &c.,

GABRIEL SHARP.

THE GREAT OUT-DOOR ORGAN AT BALBOA PARK, SAN DIEGO, CALIFORNIA

SIR,—Through the kindness of Dr. Humphrey J. Stewart, the organist, I have obtained details of the above famous organ, which may be of interest to many of your readers.

It was built for the great Exposition, opened January 1, 1915, by Messrs. Austin Bros., of Hartford, Connecticut, and donated to the city by John D. and Adolph B. Spreckels. Mr. John D. Spreckels, who first conceived the idea, had some difficulty in carrying out his plan, many organ-builders refusing the contract on account of its seeming impossibility. Climatic conditions elsewhere would prevent its being built, but the advantages of the climate in and around San Diego may be testified to by the fact that since 1915 the records show only an average of ten days a year when the organ could not be played.

An uncle of mine resident at La Jolla has heard this instrument many times, and to give some idea of its power, he tells me that he has heard it quite clearly when at a distance of *three miles*.

Dr. Stewart, its player, is an Englishman who went to U.S.A. in 1886, and has been organist there since 1915. He gives an average of two hundred and fifty recitals per year, and gives a short description of each piece before playing it. His average number of listeners is about twelve to fifteen thousand, whom he never fails to delight with his wonderful performances on this instrument. He is also a most prolific composer of all kinds of music. His published numbers, comprising some fifteen bound volumes, were lately presented to San Diego Free Library.

Herewith the specification, amongst which one notices a few new stops and couplers.—Yours, &c.,

Knowle, Bristol.

CHARLES M. STIDDARD
(Organist, Harrowdene Church).

SPECIFICATION

Four Manuals and Pedals. Electric action.

CHOIR				Fl.			
Contra Violon	...	...	16	Concert Flute	...	...	8
Geigen Principal	...	...	8	Viol d'Orchestre	...	...	8
Viol Celeste	...	...	8	French Horn	...	...	8
Clarinet	...	...	8	Violina	...	...	4
Flûte d'Amour	...	...	4	Concert Harp (Metal bars)	...	...
Tremolo.	...	...		Harp Damper.	...	...
GREAT				Fl.			
Major Diapason	...	...	16	Tuba Profundo	...	...	16
Stentorphone	...	...	8	Tuba Sonora	...	...	8
Open Diapason	...	...	8	Tuba Clarion	...	...	4
Horn Diapason	...	...	8	Tibia Major	...	...	8
Doppel Flute	...	...	8	Violoncello	...	...	8
Octave	...	...	4	Harmonic Flute	...	...	4
Super Octave...	...	...	2				

SWELL

Quintatone ...	...	...	16	Contra Posaune ...	...	...	16
Diapason Phonon ...	...	...	8	Cornopæan ...	...	...	8
Diapason Violin ...	...	...	8	Oboe ...	...	...	8
Tibia Clausa ...	...	...	8	Rohr Flute ...	...	...	8
Viol da Gamba ...	...	...	8	Concert Celeste ...	...	...	8
Flauto Dolce ...	...	...	8	Vox Humana ...	...	...	8
Principal ...	...	...	4	Flauto Traverso ...	...	...	4
Piccolo ...	...	...	2	Dolce Cornet ...	...	3 ranks	
Tremolo ...	...	...			

SOLO

Grand Diapason	...	...	8	Tibia Plena	...	...	...	8
Grossa Gamba	...	...	8	Tuba Sonore	...	...	...	8
Orchestral Oboe	...	...	8	Tuba Profundo	...	...	...	16
Flûte Overte	...	...	4	Tuba Clarion	...	...	...	4
Chimes.				Tremolo.				

PEDAL

Contra Magnatono	...	...	32	Open Diapason	...	...	16
Magnatono	...	...	16	Violino	...	...	16
Bourdon	...	...	16	Contra Violo	...	...	16
Tuba Profundo	...	...	16	Grosse Flute...	...	...	8
Flauto Dolce	...	...	8	Violoncello	...	...	8
Tuba	...	...	8	Posaune	...	...	8

COUPLERS

Swell to Swell	...	16	Swell to Great	...	16
...	...	4	...	...	8
Choir to Choir	...	16	Choir to Great	...	4
...	...	4	...	...	16
Choir to Swell	...	16	...	...	8
...	...	8	...	...	4
Pedal to Solo	...	4	Pedal to Solo	...	8
...	...	16	...	...	4
Solo to Solo	...	4	Pedal to Swell	...	8
...	...	8	...	...	4
Great to Solo...	...	8	Pedal to Great	...	3
...	...	4	Pedal to Choir	...	4
Pedal to Choir	...	8	Solo to Choir	...	4
Swell Unison on.			Pedal Unison on.		
Choir Unison on.					

ACCESSORIES

6 general combination pistons affecting all stops and couplers.
 8 combination pistons Solo
 8 combination pistons Swell
 8 combination pistons Great
 8 combination pistons Choir
 6 combination pistons Pedal } All combination pistons are adjustable.
 3 Balanced pedals affecting Great, Swell, Choir, and Solo; Crescendo pedal; Sforzando pedal; Bass-drum piston; Snare-drum piston; Cymbals piston; All Drums and Cymbals piston; Great to Pedal, reversible; Solo to Pedal, reversible.

'THE CHANT THAT HAYDN LIKED'

SIR,—I read with interest the letter of Mr. T. L. Martin, which appears on page 740 of your August issue, and is headed 'The Chant that Haydn liked.' Presumably the composer of this chant was Thomas Attwood, and I should be interested if your correspondent could tell me which of the Attwood chants is referred to.

All of them are noted for their excellence, and the one I have particularly in mind is that used in Ely Cathedral on the last evening of the month—Psalm cl.—for which no better setting could possibly be selected. The one I refer to is written in A and, provided that the boys do their part, the effect is very fine indeed.—Yours, &c., CHARLES S. LAKE.

[The chant referred to by Mr. Martin was the following :



It was composed by John Jones (1728-96), organist of Middle Temple, the Charterhouse, and St. Paul's Cathedral. He was holding all three posts at the time of his death—a pluralist indeed! The circumstance that connects the chant with Haydn is familiar, but as it may be new to some readers we repeat it. The chant was almost invariably sung at the annual Festival service of the charity children in St. Paul's Cathedral. Haydn was present at the service in 1791, was struck by the chant, and noted it in his diary, with the comment, 'No music has for a long time affected me so much as this innocent and reverential strain.' 'Innocent,' yes, but tastes change with the years. Should we call it 'reverential' to-day? —EDITOR.]

BACH FOR VILLAGE CHOIRS: A GOOD SUGGESTION

SIR,—A short paragraph in your August number about the Diocesan Festival in York Minster compels me to supply some of the details of which you just lamented the absence. It is true that I sang three arias from Bach Cantatas; what is not said about the service is that a Bach Cantata was evolved by the simple measure of the choir's singing three chorales, one unaccompanied and two 'extended,' which, with the carefully chosen solos, made up an admirable Cantata. I have long been trying to get this plan adopted—nothing is simpler in execution, and it requires only a little knowledge of Bach to make up any number of cantatas which give two or three easy choruses or chorales, with arias for one soloist or more; in fact, to use the stones from that inexhaustible quarry to make any building that suits.

As to the performance, it did my heart good to feel that this music had so entered into the life of these village church choirs. The only regret was that there were not more than six hundred voices. Dr. Bairstow has a magical way with him, and to sing under him for an afternoon is worth all the reading about music in the world.

If any of your readers are interested in the making of 'Cantatas from the works of J. S. Bach' I shall be glad to help in any way I can.—Yours, &c.,
23, Chepstow Villas, W.11. STEUART WILSON.

23, Chepstow Villas, W.11. STEUART WILSON.

ENGLAND'S ORCHESTRAL PROBLEM.

SIR,—In your August number you quote an article by Mr. Henry Walsh in which he suggests that England could considerably improve her orchestral organizations by scrapping all her present musical institutions and founding a new school of music run entirely by continental professors. He refers especially to brass and wood-wind playing. You describe yourself as bursting to say things about this suggestion. No wonder!

I, a foreigner, shared your feelings when reading this extract. I feel it is a duty to say that in my career as an orchestral conductor I collaborated with some English brass players whose work can only be described by the word 'splendid'; and an English kettle-drummer who played for some time under my direction fully deserved the same description.—
Yours, &c., WOUTER HUTSCHENBUITER.

WOUTER HUTSCHENRUIJTER.
16, W.A.V.O. Park, Wassenaar (Z.H.).

The Amateurs' Exchange

Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others.

Lady wishes to accompany violinist, 'cellist, or harpist for mutual practice.—Miss HART, 24, Elsham Road, Holland Road, W.14.

Lady pianist wishes to meet other instrumentalists for mutual practice. Liverpool City.—J. C., c/o *Musical Times*.

Strings and wind wanted to co-operate with others to form new chamber-music parties. Accurate timists and thoroughly competent readers. Evenings only, including Sundays. Large library.—EDWARD W. ORGAN, 8, Mayfield Road, Acocks Green, Birmingham.

Experienced violinist wishes to join quartet or other combination for mutual practice of chamber music. West London. Particulars of vacancy (first violin) in good orchestra also welcomed.—VIOLINIST, c/o *Musical Times*.

Instrumentalists wishing to join amateur orchestra are invited to communicate with CONDUCTOR, Concord Orchestra, 273, Upper Street, Islington, N.I. Leader or viola player available for really good quartet. London.—H. E. S., c/o *Musical Times*.

Young 'cellist required to co-operate with others for practice of sonatas, trios, &c. Good sight-reader essential. S.E. district.—A. c/o *Musical Times*.

localist and 'cellist wish to meet good accompanist for mutual practice. N.W. district.—B. B., 75, Dyne Road, Brondesbury, N.W.

Young lady violinist and pianist wishes to meet another pianist for mutual practice. N. London district.—G. E., 143, Carlingford Road, West Green, N.15.

Cellist or first violin, lady or gentleman, good time-keepers, wanted for string quartet. Near Hammer-smith. Good library.—X. X., c/o *Musical Times*.

Cellist (experienced) wishes to join amateur orchestra, or to meet other players, for chamber-music practice. S.W. district.—R. H. B., c/o *Musical Times*.

Pianoforte student wishes to meet violin or wind-instrument player (moderate). N. or W. district.—I. H. E., c/o *Musical Times*.

Minor wishes to meet good male pianist for practice of advanced music.—D. W. B., 50, Chesilton Road, Fulham, S.W.6.

Good amateur orchestral players (all instruments) wanted to assist in a performance of 'The Messiah,' to be held in St. George's Church, Tufnell Park, N., in November. Rehearsals will be arranged to suit the convenience of volunteers.—E. C. HODGES, 41, Fieldway Crescent, N.5.

Lady pianist wishes to meet instrumentalists and vocalists for mutual practice. West End, London.—V., c/o *Musical Times*.

Lady wishes to meet contralto, tenor, and bass for practice of duets and trios. West End.—X. L., c/o *Musical Times*.

Lady pianist [wishes to meet instrumentalists and vocalists for mutual practice of good music. N. London.—L., c/o *Musical Times*.

Experienced accompanist (lady) wishes to meet keen violinist for weekly practice. Evenings.—Miss F. A. GRIFFIN, 44, Celfe Road, Forest Hill, S.E.23.

Where then lies an opening for the profession behind this evidence, and how can the festival movement assist?

First, there is needed a just appreciation of the player-piano as a musical instrument on the part of the profession as a whole; secondly, its place and function should be understood; and, thirdly, the field of its possible operations should be surveyed.

A just appreciation has already begun, and festival committees are probably aware that at the 1930 Musical Festival recently held at Wimbledon, the syllabus included pianola solo playing, pianola song accompaniment, and original compositions for the same instrument. Dr. Oldroyd's remarks when adjudicating left no doubt that he, at least, saw an opportunity awaiting the teacher. Add to this the fact that at the Wallasey Eisteddfod this year the largest class in solo singing is to have pianola accompaniment, and a further examination of the player-piano question seems inevitable.

The place and function of the player-piano is obviously to supply a means of practical participation in music by personal interpretation on the part of all lovers of music who, for one reason or another, are unable to give a first-hand performance.

The field of its use is to bring back to music-making the large percentage of pianoforte pupils who have given up pianoforte-playing entirely (the head of a huge teaching organization told me that the ascertained percentage in his own case exceeded ninety per cent.); and further, to draw into the movement many of the thousands who own player-pianos, who never had an opportunity to play by hand, and who cannot now face the digital difficulties involved.

The music festival movement can do two things immediately. By adding player-piano classes to the syllabus it will be placing the instrument in a favourable position for the dispelling of the objections raised against it by teachers. They will also as a result send competitors to the professors' studios for coaching. (All competitors in the player-piano classes at Wimbledon were first coached professionally.)

Assume that a few competitors were registered at each of the hundred and fifty festivals in England, and it is easy to realise the benefit to musical life generally, and to members of the teaching profession in particular.

Is it not significant that the competitors in the player-piano classes at Wimbledon Festival have since formed themselves into the 'Pianolists Club,' and are adding members at each meeting?

Quite recently I discussed this subject with teachers in twenty towns, ranging from Scotland to the South coast, and there were two attitudes very prevalent. First, that of amazement that the player-piano could be classed as an instrument; secondly, that of fear—fear that pupils quickly mastering the simple technique of the player-piano would then disappear. 'Amazement' can be left to right itself naturally. The 'fear' seems unreasonable. Will pupils be attracted less by continued instruction in interpretation than by continued drilling in finger technique? Surely not.

Long experience among amateur player-pianists makes me sure that the love of interpretation exists, and grows the more it is developed;

Competition Festival Record

MUSICAL FESTIVALS AND THE PLAYER-PIANO

NEW WORK FOR THE PIANOFORTE TEACHER

By H. ELLINGHAM

The music festival movement, in addition to its primary object of raising the standard of music production and appreciation, has undoubtedly been a great help to the professional teachers in assisting them in the strenuous work of earning a living.

From the Year-Book issued by the British Federation of Musical Competition Festivals, one gathers that the compilers point out new avenues for study, and one assumes that the same authorities are also anxious to assist teachers where the old sources (from whence come pupils) show signs of drying up.

Might not this powerful competition festival movement help the teaching profession by turning its attention to the great possibilities of the player-piano?

Appreciation of the player-piano has already been publicly expressed by many leading musicians (for example, Sir Henry Wood, Sir Landon Ronald, Sir Walford Davies, and others), and this fact should dispel any doubt as to the need for investigating the subject. If this appreciation were not enough reason, I think the following facts should compel the attention of all teachers and festival committees.

At the Ideal Homes Exhibition last year, one firm alone sold pianolas to the value of £20,000, and this year their sales have reached £25,000.

and only diffidence has held the amateur player-pianist from seeking professional help hitherto.

To establish a new outlook, and to convince the profession that a new avenue for teaching exists, is not so easy as a casual survey would suggest.

One primary difficulty is for teachers to hear the player-piano really well played; the average trade demonstrator is not the person to go to. Salesmen have little time for the study of good playing, even supposing them to be endowed with the necessary artistic ability. A quick solution of the problem would be for a number of interested (not commercially) prominent musicians to foregather and find out what personal interpretation on the player-piano can be, and then make an official statement for the guidance of the rank and file of the profession. Those of us who are seriously attached to the player-piano would have no doubt about the result.

But the competition festival authorities can make a start if they will, and remove the first fences that bar the right of way for the profession to walk in and possess.

Will the Central Board of the Competition Festivals Federation put on its next agenda:

'To consider the inclusion of player-piano classes in all musical competition festivals'?

Will some prominent musician round up a number of colleagues, examine the instrument and the possibilities I have suggested, and make an authoritative statement that will have the effect of justifying the teaching of music at the player-piano?

THE NATIONAL EISTEDDFOD

LLANELLY, AUGUST 4-9

The Eisteddfod had been held twice before at Llanelly, the last occasion being twenty-seven years ago. Llanelly is, we are told, one of the chief centres of Welsh nationalism. The claim was made good by a record attendance (at one time there were five thousand people outside the pavilion and twenty thousand within) and by a record financial success. A further record was set up by the number and variety of the competitions and by the general elaborateness of a scheme which, in spite of six days' duration, was harassingly difficult to carry out. The overcrowding of the programme was criticised here and there; but it is difficult to condemn some of the new classes that contributed to it. If the competitions for string orchestras and for male-voice choirs from factories and collieries lead, by their very success, to overtime on the platform, then something else must make way for them, and the question should be raised whether some of the competitions in various arts and crafts and literary studies are really worth while. As it was, the situation was eased by the national trade depression, which prevented a number of entered choirs from competing. What will happen to the Eisteddfod when the trade boom arrives there is no knowing. At competition festivals such problems are solved by holding competitions simultaneously in different halls. But that would not do, as a general practice, at the Eisteddfod. To be side-tracked in a local cinema is not a Welshman's idea of taking part in his national festival. In a numerous class, however, he has to submit to a wedding-out test in a secondary building and trust to merit for an appearance at the centre of things.

An attraction that necessarily formed a side-show was a series of Welsh plays, given partly in competition, and partly as festival performance, in a neighbouring hall throughout the week. One of the best and most dignified features of the Eisteddfod was a loan

exhibition at which pictures and statuary by famous masters were shown.

MALE-VOICE CHOIRS

These may be placed first, as they drew the greatest crowd. In the chief competition (eighty to a hundred and twenty voices) the tests were 'The Arsenal of Springfield,' by J. Owen Jones, and 'Cymru Rydd' by David de Lloyd. Twelve choirs entered; those who sang were, in the order of the award: Morriston United (Mr. Ivor E. Sims), Swansea and District (Mr. Ivor Owen), Powell Dyffryn (Mr. T. Jones), Pontypridd and District Y.M.C.A. (Mr. G. T. Jones), Pendynus (Mr. A. Duggan), Bargoed Teify (Mr. A. Evans), Garw (Mr. J. Butler), Burry Port (Mr. William Lewis). Among the absentees was the choir of Scranton Collieries, U.S.A.; it was a surprise to learn that they, too, had been kept at home by trade depression.

Male-voice choirs of forty to sixty voices sang Cornelius's 'The Rider's Song' and 'The Fugitive' by D. Tawe Jones, a winning composition at the Pwllheli Eisteddfod. The winning choir was that of Carmarthen (Mr. John Treharne).

The new competition for works' choirs of thirty to forty voices drew twenty-four entries, and twenty-two of the choirs competed. Their singing compared favourably with that of the more highly-considered choirs, for in general it was of musical quality and betrayed little of the too-prevalent desire to win by boisterous means. The prize went to Cambrian Colliery Glee Singers, Clydach Vale (Mr. J. Hughes).

MIXED-VOICE CHOIRS

The tests in the contest for choirs of a hundred and fifty to two hundred voices were 'The City of the Sea' from Holbrooke's Choral Symphony, 'Christians, be joyful' from the Christmas Oratorio, and Vaughan Thomas's 'How sweet the moonlight sleeps.' Five choirs competed out of the seven that entered, and they were placed in the following order: Ystalyfera and District (Mr. W. D. Clee), Pontardulais (Mr. Haydn Thomas), Rhymney United (Miss M. Richards), Port Talbot and District (Mr. Tom Davis), Mid-Rhondda (Mr. W. J. Hughes).

Five choirs sang in the contest for smaller choirs, the prize being easily won by Bettws Ammanford (Miss Ceinwen Williams). It was remarked that this was the only choir that sang the tests in Welsh.

OTHER CHOIRS

There was an interesting competition among the female-voice choirs, the victory going to a choir of colliers' wives and daughters from the Rhondda Valley, conducted by Mr. James Davies. Holyhead Choir (Mrs. C. H. Hughes) won in the class for Welsh folk-songs sung by female-voice choirs. The winning juvenile mixed-voice choir was that of Nantylion Maesteg (Mr. T. C. Watkins). Pontrepoeth Senior School (Mr. Ivor E. Sims) won in a class for boys' choirs, and Nantylion (Mr. D. C. Watkins) in a class for girls' choirs. Blackwell Council School (Mr. A. Walton), who had travelled over two hundred miles from the Peak district, were successful in a mixed-voice class.

ORCHESTRAS

The new class was for string orchestras, the members of each orchestra to be from one place of worship. Such an invitation could not be made in England. There were two orchestras, each of which played creditably, Capel Als Orchestral Society, Llanelly (Mr. William Richards) being the winner. Mid-Rhondda (Mr. D. J. James) was the winner in a general class for string orchestras. The full orchestras of thirty-five to forty players, which were allowed a maximum of ten professionals, played the 'Unfinished' Symphony (which was further curtailed in each movement by the judges), and the prize went to Merthyr Ex-Service Men's Club (Mr. W. S. Parry).

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hundred juvenile pianists and violinists. Chamber music, as usual, did not flourish. Choral singing was more than ever the great rallying-point for performers and onlookers, and all those forces and feelings that make the National Eisteddfod one of the wonders of the world. But the choral singing was not conspicuously good. Prizes were won by brightness and vigour, because no choir had subtler or deeper qualities to offer in opposition. The general tendency to superficial values was, no doubt, due to the poor quality of some of the test-pieces; they called for the more obvious effects of choral style, and no more.

THE CONCERTS

These were the best part of the Festival. The National Orchestra of Wales was a little disappointing, but the Eisteddfod Choir, of five hundred and fifty voices, under the direction of Mr. Edgar Thomas, carried out its task very capably. It sang at the second, third, and fourth concerts, the chief works being a selection from 'Solomon,' 'Caractacus,' and Parry's 'The Pied Piper of Hamelin.' A children's choir of a thousand voices sang at the first concert, and the fifth was of a miscellaneous order, with German's 'Welsh Rhapsody' as the principal number. Well-known singers were engaged for the solo parts.

The third Bow and Bromley Competition Festival will be held at St. Stephen's Hall, Saxon Road, Bow, on November 22-26. There are over fifty classes, which cover the usual varieties of ensemble and solo performance. The hon. secretary is Mr. C. E. Bell, 10, Bonwell Street, E.2. Entries close on October 15.

ROYAL ACADEMY OF MUSIC

The annual performances of the Opera Class were held in the New Scala Theatre on July 15, 16, 17, 18, and 19, when Saint-Saëns's 'Samson and Delilah' and Wagner's 'The Valkyrie' were presented. Eloquent testimony is given to the vocal strength of the Royal Academy by the fact that there was a different cast at each of the three performances of 'Samson' and a double cast in the two productions of 'Valkyrie.' As regards the orchestra, its excellence, thanks to the assiduity of Sir Henry Wood's training, is well known, and although at times, especially in the 'Valkyrie,' the enthusiasm of the players was a little exuberant, this is not an uncommon failing with operatic conductors, and so Mr. York Bowen in 'Samson' and Mr. Walton O'Donnell in 'The Valkyrie' may be deemed to have acquitted themselves well, in tasks unusual in their customary routine. Of the singers, Valetta Iacopi, Irene Morden, Dorothy Stanton, Edgar Elmes, and James Topping all did good work, and these singers should be heard of again in a wider sphere of action. 'The Valkyrie' was a great adventure, but it 'came off,' and praise is due to Miss Isobel McLaren, the stage-manager, and to Mr. Thomas Meux for preparing the opera.

The annual distribution of prizes to the successful students was held on July 25 in Duke's Hall. There was a large attendance of past and present students and their friends. H.R.H. The Duke of Connaught and Strathearn, the President, was received by the Governing Body. After a short programme of music had been performed the Principal, Dr. J. B. McEwen, presented his report. The Duke of Connaught said: 'I always look forward with the greatest pleasure to this anniversary. No one takes deeper interest in music than I do myself, and no one recognises more fully than I do that, given the proper chance of receiving a good education in music, no Englishman need be ashamed of the results. I think that often we undervalue ourselves in England. We think that because we have not got a foreign name we are not good musicians. I entirely disagree with that. I am only too proud to see the English in front. I am glad to hear two English pieces played here to-day. The more we encourage what really exists in the English

character, the better it will be, and the more we shall enjoy musical compositions and playing by our own countrymen and countrywomen.' As His Royal Highness left the hall the National Anthem was heartily sung by all present.

The annual dinner of the R.A.M. Club was held on July 25 at the Trocadero, with the President, Mr. W. Wallace, in the chair. About a hundred and fifty members and friends were present, the speeches were witty, and Mr. Sterndale Bennett gave a delightful entertainment.

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The following awards have been made: Anne E. Lloyd Exhibition (all voices) to Janet Hamilton-Smith (London); Stewart Macpherson Prize (musicianship) to E. John Palmer (Westgate-on-Sea); Henry R. Eyers Prize (sight-singing) to Mancel T. Thomas (Rhondda); Peggy Male being highly commended; Julia Loney Prize (harp) to Gretel King (London); Messrs. Challen & Son Pianoforte Prize to Joan Boulter (Clifton); Frances B. Todd being highly commended; Messrs. Chappell & Co. Pianoforte Prize to Patrick Cory (London); Clive Richardson being highly commended; Pianoforte Advisory Board Prize to Gordon Felmingham (London), Stella Goodger being highly commended and Archibald Kitching commended; Alexander Roller Memorial Prize (pianoforte) to Inez Tognolini (London); Frank Britton and Muriel Crowther being highly commended; Blakiston Memorial Prize (pianoforte) to Sarah Stein (London), Beatrice Thomas being highly commended and Gwendoline Johnson commended; Professors' Shakespearean Prize (elocution) to Grace Keyte (London), Margaret Hedge being commended; Charlotte Walters Prizes (elocution) to Patricia Fellowe (Rosyth) and Anne V. Baker (London); Janet Duff Greet Prize (pianoforte) to Margot Wright (Barnsley); Charles Lucas Prize (composition) to Barbara N. Bryer (Shenfield); Walter Macfarren Prize (male pianists) to Robert O. Edwards (London); Walter Macfarren Prize (female pianists) to Jacqueline Townshend (Hastings), Constance Cox being very highly commended, and Nancy Dickinson and Gwenth Misselbrooke commended.

TRINITY COLLEGE OF MUSIC

A feature of the Michaelmas term, which commences on September 24 with an inaugural address by the Principal, Mr. E. Stanley Roper, will be the continuation of the series of Wednesday lectures which, since their recent inauguration by the present Principal, have been so much appreciated. In the new term, too, an extension of the activities of the College Chamber Music Club (which provided some excellent string quartet playing at one of last term's public concerts) is looked for, and it is hoped to put into rehearsal works of varied character. The College Board wish it to be known that any reasonably proficient amateur is eligible for membership of the Club, even if unconnected in any way with the College.

Mention must be made of the admirable programme of music, mainly under the direction of Mr. L. Lebell, given at the invitation chamber music and choir concert in Wigmore Hall, on July 17. The Ladies' Choir did excellent work in Holst's 'Hecuba's Lament,' for female choir in four parts, solo contralto (Miss Mary Morris), and string orchestra; a trio of student solo vocalists, supported by the orchestra, gave a good account of Bach's delightful 'Coffee' Cantata, and the flute playing of Mr. Robert Cantrill, in Bach's C minor Suite for that instrument and strings, was much admired.

The end of last term brought the customary awards of scholarships and prizes. In the former category a scholarship for composition was won by Vivien Lambelet, daughter of a musician well known in London a generation ago as a writer of light music; Henry Littlepage gained a similar award for that useful, if unromantic, instrument, the double-bass; Max Kossovsky, Leslie Hatfield, and Daphne Stiles become violin scholars.

The following students are prize-winners: Mollie O'Halloran (Controller of Examination's Prize for the best setting of a lyric for voice with pianoforte accompaniment), Rosalie Goldstein (Principal's Prize for aural training), Muriel Forshaw (Maclure Prize for a pianoforte composition), Betty Hutchings (Pilling Prize), Kathleen Jones (Hamand Prize for general talent), Ethel Jones and Dora Gilson (Grosvenor Gooch Prizes for all-round progress), Annie Lamb (Oldroyd Prize for the best performance at the junior school concert), and Marjorie Lilian Chubb (Colman Prize for the best pianoforte playing at the examination for the Diploma of Licentiate).

The Controller of Examinations, Mr. E. d'Evry, accompanied by Dr. James Lyon, has just concluded a fortnight's tour of the College centres in the Irish Free State.

ROYAL COLLEGE OF MUSIC

The following Scholarships have been awarded: Pianoforte—Gladys M. Hair (Ryde, I.W.) and Elizabeth P. Norris (Banstead); Singing—Mary Leach (Darwen) and Rowland Robson (Rochester); Violin—Mary Haslem (Halifax); Violoncello—Bernard R. Richards (Croydon); Flute—Evelyn Protheroe (Treherbert); Clarinet—Stephen B. Waters (Manchester); Bassoon—Cecil E. James (London); Trumpet—William J. Overton (Margate); Organ—Kenneth J. Mogridge (Taunton); Composition—Edward B. Britten (Lowestoft). Scholarship Exhibitions (one year): Flute—James C. Hopkinson (Beckenham); Hautboy—Evelyn A. Rothwell (Cholsey); Pianoforte—Dora H. Mountfort (Titsey); Composition—Alec A. Templeton (London). Operatic Exhibitions (one year): Elsie M. Bloom (Marino, co. Down) and Isobel Jeeves (London). Proxime Accesserunt: Pianoforte—Florence M. Channon* (London), Eleanor Collier (Malton), Nan M. Pulvermacher (London), Alan G. Soulsby (Gateshead), and Margaret J. Sterry (Brighton). Singing—David G. Hill (Bristol), Jane N. Vowles (Leicester), and Joan M. Gilbert (London). Violin—Iris Holgate (Kew); Violoncello—Peter H. Beavan (Cardiff); Organ—Lena M. Griffiths (Pontardulais); Composition—Arwell Hughes (Wrexham); Flute—Archibald E. Fletcher (Ilford).

UNION OF GRADUATES IN MUSIC

Two important events have recently occupied the members of the Union of Graduates in Music. On July 25, a very large number accepted the invitation of the Commandant and Officers of the Royal Military School of Music to a Garden Party at Kneller Hall, Twickenham. The guests were received on arrival by Colonel L. M. and Lady Violet Gregson, and during the afternoon a performance of vocal and instrumental music was given by a company of a hundred and fifty students under the conductorship of Captain H. E. Adkins, the Director of Music. An interesting item was the playing of Schumann's Pianoforte Concerto, the orchestral part being scored for military band. Other instrumental selections included Mendelssohn's 'Ruy Blas' Overture, the Finale of Dvorák's Symphony in E minor, and an arrangement of the great G minor Organ Fugue of Bach, these being interspersed with part-songs effectively sung by the whole of the students, a unique feature of the music at Kneller Hall.

On July 28, 29, and 30 several members assembled at Cambridge University for the annual summer meeting. Accommodation for all was provided at the Lion Hotel, and the stay of three days included visits to several colleges, the Fitzwilliam Museum, and Ely Cathedral. At St. John's College, under the direction of Dr. C. B. Rootham, a programme of works by Palestrina, Tallis, Vittoria, Purcell, Byrd, Vaughan Williams, and Bach was beautifully performed by the Chapel Choir and a small orchestra of strings. This

* Awarded the Pauer Memorial Exhibition.

was attended not only by members but also by a large congregation of undergraduates and local people. Evensong at King's College on both Monday and Tuesday attracted many; at Caius College, Mr. Ronald Chamberlain acted as guide, and explained interesting features, including the chapel organ, at which the late Dr. Charles Wood, a former Vice-President of the Union, presided for many years; at the Fitzwilliam Museum, in which two mornings were spent viewing the valuable exhibits, Prof. E. J. Dent, President of the Union, arranged for original manuscripts of Purcell, Bach, Handel, Mozart, Beethoven, and other composers to be inspected in the library; the informal lectures he gave were greatly appreciated. Particular interest was taken in the portraits of musicians and other paintings in the picture gallery; the illuminated missals and other treasures the Museum possesses also claimed considerable attention. At Ely, evensong was attended in the Cathedral; Mr. H. G. Middleton, the Cathedral organist, welcomed the party. The service (which included his anthem 'Let my prayer be set forth,' for double choir in canon) was admirably sung.

At luncheon on the closing day votes of thanks were accorded to Prof. Dent, to the hon. secretary, Mr. Charles Long, and to all who had contributed towards making the meeting so successful.

Among members and friends who attended the Garden Party and Summer Meeting were General S. Gillman and Lady Webb, His Honour Judge Cusack and Lady Cusack, Colonel Gowland, Colonel Somerville, Prof. P. C. Buck, the Rev. Canon T. H. Ross, the Rev. Dr. Foxell, the Rev. H. Bateman, Dr. and Mrs. Greenhouse Allt, Dr. George Grace, Dr. Emilie B. Guard, Dr. and Mrs. Hazelhurst, Dr. and Mrs. C. E. Jolley, Dr. Florence Weedon, Mr. J. F. Bone, Mr. and Mrs. C. F. Bowes, Mrs. and Miss G. R. H. Clark, Mr. A. M. Fox, Mrs. Heskett Jones, Miss Margaret Jones, Mr. and Mrs. F. Leaver, Mrs. Charles Long, Mr. M. C. W. Long, Mr. and Mrs. W. Lovelock, Mr. Roland Middleton, Mr. Forbes Milne, Mrs. Rugg Monk, Miss Caroline Perceval, Mr. R. J. Pitcher, Mrs. and Miss Roper, Mr. Raymond Tobin, Mrs. Warriner, Mr. H. Wharton Wells, Miss Maud Winter, Mr. C. J. Wood, and many others.

C. L.

London Concerts

THE 'PROMS'

The thirty-sixth season started with the customary *décal* on August 9. The opening programme included a quasi-novelty in Ravel's 'Bolero.' It roused the expected frenzy, but one listener at least found its point too long in coming. The work is not of the stuff that wears; it is too perilously near being a stunt. As an *ostinato*, it is in originality, resource, and effect far below the 'Ouled Nails' example, in Holst's 'Beni-Mora' Suite. Why is this delightful work never played? The best thing in this programme seemed to be Roy Henderson's fine singing of three of Stanford's sea-songs.

The first Wagner evening opened with the Siegfried Funeral March, in *memoriam* Siegfried Wagner, who had died a few days previously. (Can nothing be done to smother the stupid people who applaud after such tributes?)

The first novelty of the season was played on August 12—the Chóros No. 8 of Villa-Lobos. We hope this is not the best the South American composer can do. It is a conventional and generally a weak jest to say of some modern music that it sounds like an orchestra tuning up. The thing can, however, be fairly said of this Chóros; no other description fits so well, though it should be added that not one orchestra, but two seemed to be in the toils. A good many extra instruments of the percussive kind—invented, we understand, by the composer—were pressed into service, and added to an exciting din that went on,

with scarce a long time. A few months at the keyboard, Tchaikovsky no doubt ex-

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BOURNEM Sir Dan G succession Franck, Sch On August Pianoforte DORCHES was perform evening of The compa a hundred other singe borne. Byr work of lea The produc organized s

with scarce a trace of coherence or contrast, for a long, long time. Hindemith's Organ Concerto, broadcast a few months ago, was played, with Quentin Maclean at the keyboard. The uproar of applause that greeted Tchaikovsky's fourth Symphony (admirably played) no doubt expressed by inversion the feelings of many concerning the Villa-Lobos work.

Every seat was filled on the following evening for the first all-Bach programme—the third Orchestral Suite, Brandenburg Concertos Nos. 1, 3, and 5 (this last opened the second part of the programme), D minor Pianoforte Concerto (Harold Samuel), and three Cantata Arias (Dorothy Silk and William Barrand). The Concerto stood out, owing chiefly to Mr. Samuel's delightful playing.

From the box-office point of view, is the 'British Composers' Night' a good idea, after all? The comparatively small attendance on August 14 made one doubtful. Such fine things as made up this scheme deserved a capacity audience. William Walton conducted his 'Portsmouth Point' Overture; Elsie Suddaby, in the Benedictus from Ethel Smyth's Mass, sang well—far better than usual, her tone being both fuller and steadier; Albert Sammons earned and got an ovation for his playing of the Elgar Violin Concerto; and Arnold Bax's grim Symphony in E flat minor alternately impressed and depressed us once more.

Beethoven's first and eighth Symphonies and the 'Leonora' No. 3 started the Friday ball rolling. The orchestra, which had on some previous evenings shown its high qualities sectionally, and had left something to be desired as a team, rose to the occasion and gave us some really fine playing. For once in a way the first Symphony was worth hearing for its own sake, and not merely as a harbinger. Stiles-Allen sang magnificently in 'Thou monstrous fiend' from 'Fidelio'; Mr. Stuart Robertson did his best with a couple of songs, but as Beethoven was here so far from being at his best, there were no thrills. We could have spared the trombone Equali, too, but presumably such things have to be given an occasional airing.

Mahler's first Symphony, in D, was heard on August 19. Our recent education in Mahler has been given us the wrong way round. First he was shown as a composer in the heroic mould, and we wondered at his lack of fibre. Had we made his acquaintance with the first Symphony we would have come to regard him as a composer of light music, and the touches of boyish, or girlish, freshness that sounded so odd in the later works would have had the familiarity of personal reminiscences. This Symphony sang small, but pleasantly, with its Christmassy strains in the first movement, its ballet-scherzo, its touch of the Andante from Beethoven's No. 7 in the third movement, and its *salut d'amour* episode in the finale.

Janacek's Wallachian Dances, on the same evening, gave us no more than a show of accomplishment and manipulation. No doubt they were included on the strength of the composer's reputation; they certainly left it weaker.

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Music in the Provinces

BURNEMOUTH.—The Thursday programmes under Sir Dan Godfrey at the Pavilion have included in succession Symphonies by Schumann (in D minor), Franck, Schubert (in C), and Beethoven (in C minor). On August 7, Mr. Reginald Paul played Schumann's Pianoforte Concerto.

DORCHESTER.—A dramatised version of 'Elijah' was performed in Colliton Park on the afternoon and evening of August 8 in aid of the County Hospital. The company included a chorus and orchestra of over a hundred and, for the chorus on the stage, groups of other singers from Dorchester, Wareham, and Sherborne. By the use of these alternative groups the work of learning the choral music by heart was divided. The producer was Mrs. Ashburnham, who has already organized several pageants dealing with Dorset history.

The title-rôle was played by Dr. Sumner, a local practitioner, and among the other principals Sergeant Burt, of the Dorset Constabulary, distinguished himself by his fine singing as Obadiah. The chorus was made up of singers from five centres. Mr. E. A. Lane was musical director.

HARROGATE.—The chief works performed under Mr. Basil Cameron during a month of symphony concerts at the Royal Hall were Ravel's Introduction and Allegro, Liszt's 'Orpheus,' Glazounov's sixth Symphony, the 'Pathetic' Symphony, Mozart's Pianoforte Concerto in D minor, Arensky's Variations for strings, Beethoven's first Symphony and fourth Pianoforte Concerto (Mr. James Friskin), a Haydn Symphony in B flat, and (in *memoriam*) the 'Siegfried Idyll.'

MARLBOROUGH.—On July 16 the Choral Society gave a performance of Bach's Mass in B minor, a work which has probably never before been undertaken by a town of only four thousand inhabitants. The chorus and orchestra of ninety performers, who had been studying the music for the best part of a year, did their work confidently and expressively, and the enterprise, about which many doubts had been expressed, was a notable success. The solos were sung by Miss Mary Deane, Mrs. R. B. Jolly, Mr. Mackenzie Lang, and Dr. A. K. Goard, and the conductor was Mr. Francis J. Hill, who is giving up his connection with the society and thus departs on a note of triumph.

Music in Wales

CARDIFF.—The principal doings of the past two months have been the concerts provided by the National Orchestra of Wales, either in the National Museum, or in the Llandaff Fields or Roath Park. At the Wednesday symphony concerts (designed more especially for students) Beethoven's fourth, fifth, and sixth, and the 'Eroica' and 'Pastoral' Symphonies, and Schubert's Symphony in C, have been given, under the conductorship of Mr. Warwick Braithwaite; and at the Monday concerts Borodin's 'Steppes of Central Asia,' extensive Wagner selections, the 'Leonora' Overture No. 3, '1812,' de Falla's 'Three-Cornered Hat' Dances, Schumann's 'Traumerei,' and many selections from the modern Russian school have been included in the programmes. The Saturday concerts are devoted to the more popular works of the classical writers, not forgetting modern British composers—Elgar, Holst, and Edward German. At one of the concerts given in the pavilions at Llandaff Fields and Roath Park the Cardiff Schools Festival Choir gave a number of choruses and part-songs, including Elgar's 'It comes from the misty ages' and 'As torrents in summer,' Bantock's 'Faery Kingdom,' and some Nursery Rhymes by Walford Davies, and in Roath Park Cowen's Suite 'The Language of Flowers' was furnished with a ballet by pupils of the Llandaff School of Dancing.—The ultimate fate of the National Orchestra of Wales is exciting considerable attention at the present time. Founded very largely by means of the joint efforts of Sir Walford Davies and the National Council of Music, the Cardiff civic authorities, and the generous assistance of the B.B.C., it was a condition of its continuance that a proportion of the expense of upkeep should be provided by local subscription. The amount required has not been maintained, and unless adequate help is forthcoming to stabilise the finances its disbandment in the near future is inevitable. Its part in the recent National Eisteddfod has made a considerable impression on the imagination of the people, and it is greatly hoped that vigorous attempts will be made to retain it as a permanent body.

PONTYPRIDD.—A statue to the memory of Evan James and James James, author and composer of the Welsh National Anthem 'Hen Wlad fy Nhadau' ('Old Land of my Fathers') was unveiled on July 23. The statue is by Mr. Goscombe John, and consists of symbolical figures representing music and poetry, with portrait

inclined cantata, as in olden times. The artistic result was somewhat questionable. Ernest Toch has written skilful music to a long didactic dialogue between an idealist and a realist on the properties of 'The Water.' Hermann Reuter's 'New Hiob,' shows a scenically primitive manner how a modern industrial magnate loses his riches and is left by all his friends in his misfortune. The music blends a primitive biblical style with a rather crude and modern style of parody.

The new radio comedies for broadcasting are on the same doubtful level. Hindemith's 'Sabinchen' is a speakingly vulgar in sentiment and expression, a deliberate descent to the lowest type of commonplace music for the large mass of the 'people.' Paul Dessau's 'Orpheus, 1930-31,' too, is full of those cheap, parodistic features which will in future be pointed to as some of the characteristic signs of the crazy years of post-war European music.

Toch and Hindemith have also made experiments with original music written expressly for phonographic records. Toch's 'Spoken Music' and 'Geographical Fugue' give the illusion of an undefinable instrumental music, by choral declamation of senseless syllables, to which tricky means of phonographic recording technique are cleverly applied. These funny effects, however, find their proper place in a variety show, and have little to do with the art of music.

Finally, the choral music performed demands notice. The most valuable contribution was Hugo Herrmann's 'Choral Etudes for Modern Training of the Chorus.' In seventeen highly interesting pieces a virtuoso of choral writing has indicated various characteristic methods of modern choral treatment, in a very picturesque, fantastic, and often novel manner. Other part-songs performed were written by Karl Marx, Paul Barth, Toch, Stravinsky, Kodály, and Josip Slavenski from Belgrade, whose charming Croatian folk-songs were especially enjoyable.

HUGO LEICHTENTRITT.

HOLLAND

Probably in no other country in Europe is a better all-round musical education obtainable than here, but, while the largest musical school in the country is at Rotterdam, that city has hitherto had no provision for educating those who wish to take up the subject professionally. This is now to be altered, thanks to the initiative of Mr. Willem Feltzer, the director of the school, and the generosity of the Maatschappij tot Bevordering der Toonkunst. On the suggestion of Mr. Feltzer the Maatschappij is opening a Conservatoire at Rotterdam in the coming autumn under the direction (again at the suggestion of Mr. Feltzer) of Willem Pijper. Mr. Pijper has been professor of composition and pianoforte at the Amsterdam Conservatoire of the Maatschappij under Sem Dresden, which position he will now vacate. In addition to his work as a teacher and composer, in which latter capacity he is both the most prolific and the most modern-minded of all present-day Dutchmen, he is also a critic of considerable insight and power of verbal expression, and is the editor, along with Paul F. Sanders, of *De Musiek*, which is the official organ of the Dutch Music Teachers' Society and easily the smartest and most comprehensive of musical periodicals published in Holland. Although still well on the sunny side of forty, he has had a very wide and varied experience which should lead to complete success of the new undertaking. He is sure, also, of the good wishes of musicians both at home and abroad.

While Mr. Feltzer declines to take the double responsibility of school and conservatoire at Amsterdam, Mr. Dresden has added to his work as director of the conservatoire that of head of the school, the position long held by Mr. Alfert Schults. Mr. Schults still retains his position as professor of the pianoforte at the conservatoire.

Another undertaking which is not yet in so advanced a state of preparation but from which something is to be hoped, is the formation of a new French opera.

Years ago there were in Holland flourishing French, German, and Italian opera companies besides the so-called National Opera, which devoted itself chiefly to German works, with the occasional production of a native work or of some work well-established in the rest of the world. Now, however, all of these have disappeared except the Italian company, which is run entirely as a private undertaking and supports itself by giving concerts of which the programmes are made up chiefly of popular arias and by relying on a standard repertory for its stage productions. If the foundation of a French opera can be successfully achieved, therefore, it will be a great and almost necessary gain to the musical life of the country. This is the one point on which my opening sentence may be modified, for the young musician has almost no chance of experience either as an executant, a listener to, or a composer of, opera. The chances of success are good, for not only are the arrangements in the hands of capable organizers, including Mr. G. H. Koopman, under whose business management the Dutch National Opera enjoyed its most prosperous period, but thanks largely to the work of the Alliance Française, supported by the French government and officials (what a sermon one could preach on this subject!) there is a widespread and intense interest in French culture generally.

The Concertgebouw at Amsterdam has issued its skeleton prospectus of the coming season (it is a weakness of this organization that its prospectuses are never more than mere statements of dates and personalities with the bare announcement of two or three special programmes), which promises to be of unusual interest. Twenty-four Thursday evening concerts and sixteen Sunday afternoon concerts are to be given, with Pierre Monteux as conductor in October and November and again in January and February, Mengelberg taking charge in December and from the middle of February to the end of April. The latter will conduct a Ravel Festival with the composer as pianoforte soloist, the date of which is not yet stated, and Bruno Walter will direct a Mozart Festival on Thursday, January 29, and Sunday, February 1, Carl Schuricht also appearing as guest-conductor. Among the many soloists, nearly all of whom are of world-reputation, besides Ravel, are Igor Stravinsky, Sergei Rachmaninov, Georges Enesco, some of whose compositions it may be assumed will be included in the programmes. Other indications of the character of the concerts are shown in the engagement of Ludwig Wullner and of the Société des instruments anciens.

Of actual performances at the moment there is nothing to record except the Scheveningen concerts. Schuricht is gone, and has given place to Wiesbach. The last six or seven of his programmes were of special interest because of the big works they introduced. No less than three performances of Mahler's second Symphony, with Di Moorlag and Julie de Stuers and the chorus of The Hague Toonkunst Society, were given. To my thinking it is one of the most inspired of Mahler's works, and one did not in the least tire of its massive instrumentation. Schuricht has also given us the seventh and ninth of Bruckner, beautiful works, full of mystic feeling that Mahler misses, though with scarcely the same orchestral virtuosity. Evidently this is the kind of work in which the conductor excels, for not only in these but in Richard Strauss's 'Tod und Verklärung' the orchestral playing was as near perfect as one could wish, and his interpretations were marked by remarkable balance and insight into the significance of details. Wiesbach has scarcely, at the time of writing, got into the swing of his work, and his performance, with Ilona Durigo and Jacques Urius as soloists, of Mahler's 'Das Lied von der Erde' was at the extreme pole from those to which we are accustomed, and in place of being lusciously sentimental, was dry and correct so that even the most rabid and unreasonable admirer of all that this composer wrote (there are many such admirers here) must have been convinced of the thematic and emotional weakness of the work. A performance of Max Reger's 'Symphonic

Prelude to a Tragedy' was a fine presentation of a beautiful and expressive work, and the 'Siegfried Idyll,' put one in memory of Siegfried Wagner, and Beethoven's fifth were played in a sane and brilliant way, with no concessions to the sentimentalists, that was extremely welcome.

HERBERT ANTCLIFFE.

Obituary

We regret to record the following deaths:

SIEGFRIED WAGNER, the son of Richard and Cosima Wagner, on August 4. His birth at Triebtschen on June 6, 1869, brought great happiness to his father, whose contentment and peace of mind found expression in the 'Siegfried Idyll,' played soon afterwards as a birthday greeting to Cosima. Siegfried was trained as an architect, and designed the monument to his grandfather, Liszt, at Bayreuth. But he preferred to follow his hereditary instincts as a musician and endeavoured to win a career as a composer of opera. 'Der Bärenhäuter' had a fair success for a while after its production at Munich in 1899. Other works that received a trial were 'Herzog Wildfang' and 'Der Kobold'; but a dozen operas, aided by all the *réclame* that his name could bring to them, failed to bring him the individual success that he coveted. He also had ambitions as a conductor, and frequently directed the performances of his father's operas at Bayreuth. It was here that in the end he won true distinction. After his mother's retirement he became the chief director of the Festivals, and showed considerable talent as a theatrical producer. His task was to reconcile the Bayreuth tradition with the modern ideas that his rivals were free to use in other German theatres. The success—amounting to brilliance—with which he drew upon the two styles, taking what was best from each and blending them with the music and the drama into an artistic unity, has been fully attested by those who have witnessed the festival productions of the present year. Siegfried Wagner was married to an Englishwoman, he spoke English fluently, and had many English friends.

SIR FRANCIS CHAMPNEYS, the eminent physician, on July 30, at the age of eighty-two. A choir that he formed in the late 'seventies for the performance of Locke's 'Macbeth' became a permanent society for the revival of old choral works and continued in activity for twenty years. Champneys contributed to Stainer and Barrett's 'Dictionary of Musical Terms,' composed some anthems that have been of considerable vogue, and was for over fifteen years a member of the Council and of the executive committee of the Royal College of Music.

MRS. SHULDHAM-SHAW (*née* Winifred Agnes Holloway) on August 14. An enthusiast in the cause of folk-music, she was honorary secretary of the Cecil Sharp Fund, the most active worker in the erection of Cecil Sharp House, and the author of a booklet, 'Cecil Sharp and English Folk Dances.' Her eager and inspiring personality will be greatly missed by her many friends in the folk-music world.

CAPT. TREVOR WILLIAMS, a director of the Covent Garden Opera Syndicate. He took a chief part in the propagandist and social work of the management, and was singularly successful both in stimulating the public to an interest in opera and in seeing to the comfort and entertainment of the artists who came from abroad.

JOHN PROUSE, a well-known New Zealand baritone, on August 5, at the age of seventy-five. He studied under Santley, and on one occasion sang the part of Elijah in the Albert Hall.

DR. GEORGE J. BENNETT, organist and master of the choristers of Lincoln Cathedral, on August 20, at the age of sixty-seven. An obituary notice will be given in our next issue.

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WORDS BY WILLIAM BLAKE

MUSIC BY

PERCY E. FLETCHER

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Peacefully. (♩ = about 76)

PIANO *p*

1st SOPRANO *p*

2nd SOPRANO *p*

The sun de-scend-ing in the west, The eve-ning

The sun de-scend-ing in the

p

star does shine; The birds are si-lent in their nest, And I must

west, The evening star . . . does shine; The birds are si-lent in their

cres.

smile

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EVENING SONG

seek for mine. The moon, like a flower, In
 nest, And I must seek . . . for mine. The moon, like a
 heaven's high bower, With si - lent de - light . . . Sits and smiles
 flower, In heaven's high bower, With si - - lent de - light Sits and
 . . . on the night.
 smiles on the night. Fare
 p

mp
cres. *mp*
cres. *mp*
dim.
dim.
dim.
mp
p

The musical score is written for voice and piano. The vocal line is in a soprano or alto register, with lyrics written below the notes. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a more active, flowing line. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score includes dynamic markings such as *mp* (mezzo-piano), *cres.* (crescendo), *dim.* (diminuendo), and *p* (piano). The lyrics are: 'seek for mine. The moon, like a flower, In nest, And I must seek . . . for mine. The moon, like a heaven's high bower, With si - lent de - light . . . Sits and smiles flower, In heaven's high bower, With si - - lent de - light Sits and . . . on the night. smiles on the night. Fare'. The score ends with a double bar line and repeat dots.

EVENING SONG

Slightly quicker

well, green fields and hap - py grove, . . . Where flocks have ta'en de

Slightly quicker

mp *lightly*

mp Where lambs have nib - bled, si - lent move Th

light.

mp **sustained**

feet of an - gels bright; Un - seen, they pour

mp Un - seen, they pour

sustained *mp*

bles - ing, And . . . joy . . . with - out ceas - - ing,

bles - ing, And . . . joy . . . with - out ceas - - ing,

EVENING SONG

dim.

slower

On each bud and blossom, . . . And each . . . sleep - ing

dim.

On each bud and blossom, . . . And each . . . sleep - ing

dim.

slower

Peacefully

bo - som. . . .

bo - som.

Peacefully

p

p *tenderly*

They look in ev - 'ry thought-less

p *tenderly*

They look in ev - 'ry thought-less nest, Where birds are

Sea

pp

delicately

A NEW Somebo
is it that
the past
about the
silent ?
gripped t
civilized
fingers o
musical v
connection
one has be
The only
stands ou
Armistice
which w
Since 191
of what v
Of sever
post-war
expressing
it has be
with the
the repu
command
field for
posers.
by now,
shot, the
that has
would at
griefs, no
At first
task for t
rather th
a matter
tastes lie
get near
an amou
might cu
the poet
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could ac
and deta
Someho
perhaps a
when he
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'A Symp
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